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1947

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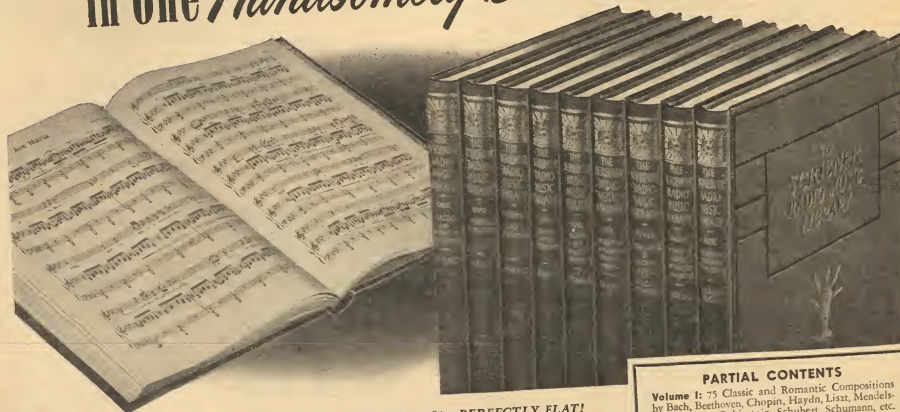
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Lean on Yourself

is leaving the nest; when he is trying his wings and going ahead on his own."

The fascinating thing about musical development is that with the sincerely musical person it never need stop. There are opportunities on all

sides for incessant self-development. This is particularly true in these days of radio and records and great numbers of new musical books. The output of new musical books of high educational value, during the past year, is many times that of the first years of the present century.

Personal independence, the habit of leaning on oneself is a trait which must be instilled from childhood. Many children are so hopelessly pampered that all through their after lives they do as little real work as possible. Anything they can "put off" upon someone else is always passed along. They soon become so indolent that they finally become like mollusks, lolling in the river beds

and waiting for the tides of life to bring food to their mouths. We have met many musical mollusks who are incapable of progressing, largely because of the fact, that in their early lessons they were not trained to think for themselves.

Many brave people who have met with disabilities cultivate a kind of independence which puts to shame that of many who have no unusual obstacles in their paths. One of the most independent, self-contained, and resolute musicians of the present day is our remarkable friend, Alec Templeton, who, despite a physical obstacle, has accomplished a hundred times as much as thousands of musicians who lacked his independence and his enthusiasm to reach musical achievements which have brought great joy to millions. Behind all of his work is a sound musicianship which has commanded the respect of leading musicians of his day. Much of Mr. Templeton's work is so distinctly original that his independence of thought is obvious to all.

Another great artist who has surprised the world by refusing to lean on others, after she met with a severe case of poliomyelitis, is the famous Australian grand opera prima donna, Marjorie Lawrence. Readers of THE ETUDE must feel a rich bond with Miss Lawrence, as she has related her early devotion to THE ETUDE, when she was a girl in Australia, at which time she stated she used to wait at her garden gate for days until the postman brought her copy. After recovering from her severe attack she was unable to walk, but this did not dismay an artist of her independent spirit. Her voice became more glorious than ever before and she returned to the Metropolitan Opera Company and to the concert stage in America and in Europe, meeting with unusual success. What a splendid example of independence! She did not give up and lean on public sympathy. Not courageous Marjorie Lawrence!

Recently, in luncheon with the very active and clear thinking

(Continued on Page 173)

ONCE on a trip to New Orleans during the war we saw two G. I. Joes returning from the front. Both had been wounded, but not to an extent that they were unable to carry duffel bags. One was leaning on the other, as they walked along. Suddenly he was pushed aside by his companion, who said, "Lean on yo'self, brother. You ain't no cripple and I ain't no crutch!"

This significant remark made us think of the reason for the failure of many students. We know of the case of a woman student who studied with the late Constantin von Sternberg (1852-1924), in Philadelphia. Sternberg, a pupil of Moscheles, Reinecke, Kullak, and Liszt, was one of the foremost teachers of his day. He was capable of teaching a talented pupil to lean upon himself, but here was an instance of a wealthy woman who was a born trailer. She had never developed any motive power of her own and was lost without her master.

The objective of every good teacher is to make his pupils independent. Any sound course of music study takes this into consideration. The old day, when it sufficed to give a pupil a few pieces and a few exercises, is now happily past. The music teacher of standing seeks to provide a pupil with a well rounded equipment. He shows each pupil what is necessary to develop each phase of technic, finger exercises, scales, arpeggios, octaves, and then supplies him with the knowledge of how such technical equipment may be kept up, expanded, and developed. This, together with an understanding of the structural background of music and an adequate repertoire, remains a permanent possession.

Mr. Sternberg told us that after having studied with eleven famous teachers, he came to a time when he realized that he would have to start a new musical existence and develop his own musical independence. It is not until a student reaches such a point that he becomes himself. Unsupported, unassisted, he must seek his own soul and develop new fields. Then, and then only does he become a distinct artist. He of course will continue to learn from his colleagues. He may, indeed, return at periods to other masters for special coaching. Two great master teachers, Theodore Leschetizky and Leopold Auer, always emphasized the need for student independence. Once, at the home of Ernest Schelling, Leopold Auer said to your editor, "A musical training that makes the pupil feel everlastingly that he is dependent upon his teacher never makes a real virtuoso. The student must learn to think for himself. The master must sometimes resort to the Socratic method of asking his pupil how he would solve this or that problem. If these problems are all solved by the teacher, the pupil is merely a follower, like a puppy on a string."

Auer died in 1930 but the astonishing number of virtuosos he taught are still playing with consummate artistic mastery. He said, "The most interesting time in the student's life is when he



MARJORIE LAWRENCE IN PARIS
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THE ETUDE music magazine

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Dr. Rob Roy Peery, Editor, Music Section
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"MUSIC STUDY EXALTS LIFE"

A Master Speaks of the Masters

Isidor Philipp Evokes Great Names of the Past

by Maurice Dumesnil

Concert Pianist and Author

TO SIT in tête-à-tête with a great musician who actually has known Liszt, Tchaikovsky, Anton Rubinstein, Gounod, among others, who has spoken with them, played for them, and exchanged ideas with them, is indeed a rare experience. When this master is endowed with a phenomenal memory which enables him to conjure up those occasions as if they had happened yesterday; when moreover he possesses the gift of narrating them in vivid, descriptive manner, one feels most fortunate in being able to partake of such fascinating recollections.

In his apartment overlooking Broadway, Isidor Philipp was seated in front of a large window. The sun was setting and as he gazed at the bustling thoroughfare below, in the eyes of the French composer, the tranquility of the French coast, the tranquility of his peaceful rivers, ancient forests, old villages nestled among rolling hills; and above all, beautiful Paris where he had left, behind a host of lifelong friends. For an hour we had discussed the present musical conditions there, so unsettled as yet, and now the Master let his thoughts wander into the past, with the days of long ago, when he himself was a student in the early stages of a career which for thirty years would keep him constantly in the forefront as a virtuoso and a pedagogue of unexcelled prominence. What a glorious period that must have been! The Opéra, most beautiful lyric theater in the world, had just been constructed; the capital was a center of attraction for all artists in search of the ultimate consecration; the Salle Erard was a musical arena where great pianists vied with one another for the favor of aristocratic audiences. Those were really unforgettable years.

Meeting Liszt

One day as young student Philipp was in the music store of Durand, looking at some pieces, a man came in, slim, tall, erect, dressed in tight-fitting ecclesiastical garb. Although he had never recognized him from his pictures and needless to say, looked at him with admiration and curiosity. "Could you tell me if I can buy some music by Liszt here?" inquired the visitor, evidently thinking he was talking to a clerk.

Certainly, I am sure you can find here most of your works, Maître."

"How do you know who I am?"
"Who would not know you?"
This broke the ice and when Liszt heard that his interlocutor was a pianist, or rather an "apprentice pianist" as M. Philipp jokingly puts it, he became interested and asked with whom he was studying.
"Georges Mathias, Stephen Heller, and now Saint-Saëns."

Liszt's face brightened as he heard the last name. "Saint-Saëns," he exclaimed, "the greatest musician in France! One of the greatest in the world today. How fortunate you are. . . ." Then he requested a small favor:

"My young colleague, would it disturb you very much to go out with me a cab? I feel much obliged of it to see these Paris streets. If you will do that I will be much obliged to you."

While Philipp was out on the errand, M. Durand

emerged from his office at the back, and Liszt brought him the E-flat Concerto, the three Nocturnes, and that brilliant piece: *The Fountains of the Villa d'Este*.

"When I drove up in the cab," M. Philipp recounts, "Liszt came out of the store and asked in which direction I was going. When I mentioned the Avenue des Villiers he asked me to ride with him, as he was going to the home of the famous Hungarian pianist Munkácsy, on that same avenue. One can imagine what a thrilling experience that was for me."

How did Liszt play? What did he really look like? There seems to have been two distinct periods in his personality. In the earlier years, according to Stephen Heller, he raised his head with an inspired air, lifting to Heaven his wide open and staring eyes, as if he

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THE MOST RECENT PICTURE OF M. ISIDOR PHILIPP
With his pupil, Maurice Dumesnil (left), whom
M. Philipp calls "mon petit" ("my little one").

was gazing at the stars of the firmament. In so doing his rather long neck became elongated even more. But in his later years there was a complete change in his attitude at the piano. M. Philipp remembers "how often bent forward over the keyboard, spreading his elbows outward, gesticulating with his arms, his chin up in the air. At times he gave the impression that he was about to rise from his chair and take more ethereal manner, for Liszt was never an actor and everything he did was sincere, even long after fair femininity had ceased to dolittle merely the sight playing."

An Incomparable Artist

In 1886, the year of Liszt's death, his rival, Anton Rubinstein, visited Paris, and M. Philipp secured an interpretation of the Fourth Concerto to his composer,

"MUSIC STUDY EXALTS LIFE"

and perhaps receive a few pointers. The giant—he was really a giant in every way—was seated in an armchair. Two ladies were with him. "I only have five minutes to give you, young man," he said; whereupon the ladies rose instantly and took leave. Rubinstein laughed: "That's the way I get rid of annoying visitors. But I have plenty of time. You don't disturb me in the least." However, he preferred not to hear the concerto which the young virtuoso was to play the following Sunday at the Concerts-Colonne. "No," he said, "it is wrong for a composer to interfere with an interpreter's personality. Just play it in your own way and according to your own ideas." M. Philipp, instead, played for him his difficult *Variazioni*.

But what kind of a pianist was Rubinstein? Rubinstein . . . that fabulous musician who now appears in the light of a legendary character. With what keen interest I listened to the following musical portrait:
"His technique, though extraordinary, was not always entirely clear. But the fire, the bravura, the life, the soul of his interpretations left one breathlessly moved. One wondered how such gigantic fingers were able to play with accuracy between the black and the white keys. You should have heard the open bars of the 'Emperor' Concerto, the benediction descending rapidly upon the keyboard. What an incomparable artist! M. Philipp considered him superior to Liszt, and Busoni said that any comparison between Rubinstein and Liszt was to the latter's disadvantage. I did not see with him."

M. Philipp, in an interesting anecdote which somehow illustrates the rarity of this gift in general and glamor in particular: As the great Russian came back to his hotel with a few friends after the last of his historical recitals which had created an enormous sensation in social and artistic circles, a man came from the opposite direction, thrust up his arm, and exclaimed: "Rubinstein! . . . So you are in Paris? What a pleasant surprise. Are you going to give any recital before the end of the year?"

At that time, Charles Gounod and J. Philipp lived on the same street and naturally they had become acquainted. Once the author of "Faust" came to hear his neighbor play a Mozart Concerto with the Société des Concerts. After the performance he came to the artist's room:
"Son, I am satisfied," he said. "You know your Mozart. And by the way, do you know where this concerto comes from?"
"From Heaven, my boy; right from Heaven." Then Gounod turned to the members of the orchestra who had gathered around him:

"And you, my friends, who work under the sign of Beethoven; I am less sure of you, yes, Beethoven is the greatest. But . . . Mozart is unique!"

Tchaikovsky Visits Paris

In 1889 Tchaikovsky paid a lengthy visit to Paris. Edouard Colonne, the conductor, gave an evening party in his honor. M. Philipp played the *Variazioni* from his *Trio* with Remy and Delort. "Tchaikovsky was very kind, exquisitely polite and courteous, though always somewhat melancholy," he says. "He was probably the most modest, the most unassuming of all the artists I have known."

During his stay a few performances of his works were given by Colonne for the only listener: Mme. von Meck, who financed the annual presentation of the *Variazioni* at the Grand Théâtre. The artist remained completely void and in darkness. For two years Tchaikovsky was a great favorite everywhere. He held open table at the Restaurant Maïre and there were many, those who often came and used personal appearance at Colonne's. He did not use a baton. Nevertheless it was a huge success. Shortly after this concert he left Paris, never to return; and that was fortunate, since his music gradually fell into disfavor owing to the stupid writings of a few critics whose dictum was followed by the public, ignorant and snobbish as ever.

M. Philipp met Paderewski at the time of his debut. When the youthful, golden-haired Pole arrived in Paris, unknown and unheralded. A solid friendship soon developed between them. Then (Continued on Page 126)

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Rose Bampton's successful career is all the more interesting in that she has had definite vocal difficulties to overcome. Born in Buffalo, New York, her singularly beautiful natural voice asserted itself when she was still a young child, and she began singing at a high soprano. After preliminary study in her native city, she was awarded a series of scholarships of the Curtis Institute, in Philadelphia, where she was encouraged to develop her lower voice as a mezzo soprano. After beginning her career as a mezzo, Miss Bampton "changed" to a soprano. Actually, this change was no more than a return of her voice to its original state; and she had the courage to rebuild her voice after four eminently successful years as recitalist, radio star, and member of the Metropolitan Opera. Miss Bampton has sung in the leading music centers of Europe, has earned a command performance before the King of England, and has won spectacular acclaim in South America. In the following conference, she discusses her own vocal problems as a basis for her views on sound vocal development.

—EUGENE'S NOTE

"IN THE difficult school of trial and error, I have learned that the most vital factor in vocal study is the proper placement of the voice. Now, this entire matter of voice placement is extremely difficult to define. Many young students have a tendency to confuse placement with determination of range. Actually, the relation between the two is of a secondary nature. It would be safer, perhaps, to speak not of voice placement but of tone placement, for what is involved in the process is (first) the finding of the best and most natural tones of the natural voice, and (later) the most natural and most effortless emission and resonance of these initial tones. In other words,

the student must discover the place where his tones 'hang' (or 'sit' or 'float') most freely. Upon this, then, the building of the complete voice, through all its tones in all registers of range, must be based. You will see, now, why I say that the question of range is always a secondary one, in discovering which tones come first, most freely and most naturally, the natural character of the voice asserts itself. But range, as such, is never the test. The natural character of the voice de-

pends upon its inborn quality, its timbre. It is very possible that a soprano voice may encompass excellent low tones without forfeiting any of its natural soprano quality.

A Wise Counselor

"My own experience was not an easy one. First of all, my development was slow. I have always sung, and my earliest, natural singing was that of a coloratura soprano. During those early years, I shot up quickly in stature—indeed, it was thought that I was entirely too tall to appear to advantage in opera! Then, when I was fortunate enough to receive my training at Curtis, I suddenly developed difficulty in singing; I was conscious of fatigue, and I had entirely too many attacks of laryngitis. Looking back, now, I feel certain that this was in some way connected with my rapid growth and the purely physical adjustments of my organism during 'filling out.' At the time, however, I believed that a difficulty that asserted itself vocally must root in a vocal cause. The result was that I abandoned my

higher register and continued my studies as a mezzo—in which capacity I made my first public appearance. And then, suddenly, I felt that I was making no progress. Deeply unhappy, I sought counsel of the late Albert Stoessel, who had given me my first opportunity to sing the Bach Mass, and whose personal kindness and musical integrity made me feel that, if there were help for me, he would provide it. Mr. Stoessel's first step was to say, 'Well, Rose, maybe the trouble is that you have come to the top of your range.' At that I was crushed! 'But that can't be possible!' I cried; 'I've hardly made a beginning—there's so much to learn to learn and accomplish. This can't be the end yet!' He told me, then, that he wanted my reaction—had I accepted his suggestion and been content with the concerts and operatic engagements I already had, he would have given me up for lost! But my assurance that I wished to learn things looks different.

ROSE BAMPION IN "DON GIOVANNI"

The Importance of Study
"At the suggestion of Mr. Stoessel, then, and after four years of public career, I went back to the beginning all over again, and began rebuilding my voice. This rebuilding consisted in a most thorough and detailed re-exploration of tone placement. I worked at scales, scales, and more scales, always beginning with my freest, most natural tones, and working up and down from them; matching tones for perfect evenness; watching for flexibility, for forward resonance, for firm breath support. Through this insistent drill on scales, the upper register of my own old voice came back. And when it did, all my difficulties vanished. Singing was easy again! The least sensation of fatigue disappeared. Up to that time, in my public work as a mezzo, I had experienced definite tiredness after singing *Amneris* (except in the last act, where the part lies higher), and I had never so much as ventured to attempt lower-lying roles, such as *Arcadia*. Now all that was past and over. Through an intensive return to tone placement studies, I had found my way back to the soprano voice which nature evidently intended me to have."

"But that is not the whole story! As I have said, I developed slowly, and it seems to be a characteristic of mine (for which I am thankful!) to accomplish best results through unhurried application. I have never stopped studying and I never shall. I take regular singing lessons, and devote a certain period each year to the same intensive 'study-work' that I had to do while I was at school. Well, it happened that over a period of one or two seasons, my engagements militated this kind of work impossible. I missed it, of course, but kept telling myself that I'd find time for it soon. The result was that—whether because of lack of study,



ROSE BAMPION IN "ANDREA CHENIER"

MARCH, 1947

ROSE BAMPION

"MUSIC STUDY EXALTS LIFE"

or whether because of the extra-severe schedule of work that deprived me of the study—I became overtired, physically, vocally, every way! And, of course, I told on my singing. Again I began to experience sensations of fatigue. But I tried to keep going.

"Again, I went back to the time I knew what to do! building of my voice a third time, and worked at the breathing, breath support, long sustained notes which explore the voice as nothing else can do—and, of course, scales. This time, I worked even harder because the immeasurable importance of these voice-buildings, and with it, a sense that one need never appear as long as there are scales and sustained-note exercises with which to refresh the voice!"

"If I have spoken in detail of my personal experience, take off in talking to other singers. I have a deep conviction that one of the greatest hardships which they can get out of their teachers' studios and into their careers! My notion of the ideal teacher is one on condition that you promise me to spend anywhere from two to three years singing nothing but scales and exercises, not a note more. Not a song, for Father in company—and not even a thought of a contract! We know that the generation of singers who developed themselves along such lines are masters of Giuseppe De Luca gave a vocal exercise—when Mr. von, he smilingly admitted that he was sixty-nine! Now, my generation of singers that has developed in a less thorough and leisurely fashion has not yet proven itself equal to the same demands. We do not know that, no matter how cleverly and how much the speed of motors and engines and pianos can accelerate the hurry the development of a human being, you cannot take the voice within it, it is a work of nature, hence, with teachers and ambitious young singers will agree, I am sure, that the best way to 'make haste' is to do it slowly!"

Treasured Influences

"In looking back over my progress so far, I think of three great and abiding influences. All of them are women. The first was Elsie Gerhardt. When I went to London for the privilege of studying with her, I learned that Mme. Gerhardt was then living there. I was actually so much interested in finding myself so near courage to ask her to coach with me. I hardly had the chance to do so. She was so kind, she had a lesson every day for two weeks. That was my first personal contact with her. That was my first tradition. Never before had I been so close to a woman named after Brahms, Richard Strauss, Nikisch, and names that make musical history. It was a memorable experience."

"The second great influence was that of Mme. Frances Alda. Vocally, she was really a lifesaver for me. It after my seasons of overwork, Mme. Alda taught me the significance of breath support. I had never realized it before; gave me the thought that property supported breath is actually a bellows that works for you, that you lean on this bellows while singing, that the throat has nothing to do with it. Lotte Lehmann. I went to her for coaching and learned from her deep penetration into the meaning of character and roles, that the only way to overcome self-consciousness is through complete and sure knowledge. As long as I could not act freely, I interpreted this or that part? But when I had mastered so much of the character that I did not enter the proceedings at all—when my sole concern was to allow the character to reveal herself through my knowledge of her, all self-consciousness vanished!"

"On the whole, I am inclined to say that the wise

student masters vocal surety first and then enriches it with interpretative art. Certainly, it is the interpretative art which comes into first focus with the finished singer—but the student must approach it gradually. The first basis of vocal work must be that of the student's own voice, which alone tones to 'sound.' In most cases, I think, the natural voice of the developing young singer asserts itself naturally—children sing high and then, as they mature, the voice takes its proper place, the place, perhaps, in which one finds oneself humming around the house for one's own amusement. It is upon the natural voice that development is built. Hence, when it comes to the voice first, the place where it has the best quality, and work on it, and down from there. Take care that emission is perfectly free, without any sign of constriction or fatigue. Don't practice on your best or 'easiest' vowel, but on all vowel sounds, matching the less fluent ones with the more fluent ones, such as holding the head at an angle, and so forth. The test of the truly well-placed tone is that it is always free and comfortable—hence tricks have no order, the voice will grow."

A Master Speaks of the Masters

(Continued from Page 124)

Paderewski became the idol of millions, in Europe and America. Upon his return to Paris after some years of absence, they met again at a party and the following dialogue took place:

"Oh, my dear Philipp . . . Why don't you come to see me?"

"Strange question, my good friend. Isn't the distance from your hotel to my apartment exactly the same as from my apartment to your hotel? And the more important question is: are you still the Paderewski of our youth?"

"For a while! And Paderewski proved it later, as well as his untiring generosity. As they lunched together one day, M. Philipp mentioned his idea of creating a home for aged artists near Paris, much to the same line as the Presser House for Retired Music Teachers in Philadelphia. 'I read between the lines,' Paderewski said, 'you want me to give a benefit concert for your project.'"

"Quite right. You really are a prophet," M. Philipp replied; "but the figure is inaccurate. What I want is . . . three concerts!"

Paderewski laughed heartily. And he did give the three recitals. They produced the fantastic sum of over three hundred thousand francs. During his student years in Paris, M. Philipp attended hundreds of concerts, and for nothing the world would have missed one Concert Paderewski. D'Hervey drew large crowds despite the mediocrity of his music, without much personality or even talent. Aspiring young artists in quest of an orchestral appearance found it difficult to approach Paderewski who, blunt, brusque, and altogether ill-mannered, in instance when none other than Saint-Saëns had given him a letter of introduction which he presented after then said sharply: "Have no time. Come and see me Monday at ten in the morning." The next scene took place in the parlor of the conductor's home, where the

applicant waited patiently for an hour and a half. Then he heard Madame Paderewski talking to her husband: "Julius . . . Do you know that the young man is still waiting? The answer was brief and to the point: 'Haven't any time. Push him out!'"

M. Philipp and Debussy, both born in 1862, were fellow students at the Conservatoire. He still remembers the boy with the dark curly hair, the brown eyes, the black blouse of satin tied by a belt, and the white tie with the red tassel. However, no particular friendship developed between them and even in later years they met only casually at concerts or sessions of the Council Superior of which both were members. But in 1918 and heard his newly written "Etudes." He looked very ill and seemed extremely nervous and depressed. "When he played his 'Etudes' for me," M. Philipp says, "I could hardly feel enthused about these extremely complex and difficult compositions, so different from anything he had produced before. I fear that my lack of immediate and unconditional approval at a first hearing, pained him considerably. Perhaps he anticipated some of my reserves when he said: 'Publishers sometimes ask for things that one doesn't at all feel inclined to write. Such is the nature of a composer.'"

As the time had come to leave, it was my turn to do a bit of reminiscing.

"Maitre, one of these days I want to play for you those twelve 'Etudes' maybe by now you'll like them better. If not, will you play me out as you did one (temporarily) at the Conservatoire, when you thought Debussy 'excesses' worked havoc among my fellow students?"

A gentle smile came upon the Master's face as all forgotten, mon petit . . . And since you recall that I was a student days, I have some interesting tales to tell you about that illustrious institution, when you come again."

"Thank you, Master. I am sure the readers of *The Etude* will find your recollections of today as helpful, revealing and inspiring as I have."

There is only one Philipp.

"MUSICAL READINGS are quite different in their approach from other phases of musical art. In the first place, one must build in the imagination of the audience the picture which is presented by the poem. This, then, must be accompanied by a musical setting so adapted to the verses that it never detracts from the poem, but really adds to its force or sentiment."

"This is not the trifling matter which some might think. The normal list of the words is of course the first consideration. In the first place, the composer must realize that the metrical rhythm of a poem often destroys its performing value. The 'Dumpty, Dumpty, Dumpty, Dumpty' cut and dried metrical lines must be avoided first of all. One knows how the untutored child recites a poem, as though he were keeping time with a spoon on a table. What we must seek is the natural flow of thought, just as though one were conversing with a friend. This brings a sincerity, naturalness, and life to the reading so that the audience is stimulated by knowing you are enjoying what you are telling them. It must never be anything perfunctory. Therefore, the first consideration is the poem itself,

How to Read to Music

• From a Conference with

Frieda Peycke

Well Known Composer, Pianist, and Discusee

SECURED EXPRESSLY FOR THE ETUDE BY HARVEY BARTLETT

Thousands of copies of Miss Peycke's poems, set to music and intended for reading rather than singing, have been used with extraordinary success for years. Miss Peycke calls them "Poems that Sing and Music that Speaks." In the English concert halls they are known as "Musical Readings" or "Con-tillations." The famous singer, the late David Bispham and Nelson Ellingsworth, two of Miss Peycke's teachers, and also the late George Kiddle gave musical readings a generation ago with huge success. Abroad, in men of the continental continent and in England, reading to music was extremely popular. Clota Lefus, Yvette Guilbert, Albert Chevalier—artists not known for the superior quality of their singing voices—made great successes through their elocutionary ability. Miss Peycke was born at Omaha, Nebraska, and attended St. Ignace School, on Episcopo, until her death at Knoxville, Illinois. Later, she went to Chicago where she studied at the Chicago Conservatory and of the American Conservatory. Her teacher in piano was Walter Perkins, and in theory, Adolph Wieding. Moving to California, she became the pupil in composition of Frederick Stevenson, formerly of Oxford, England. There she developed her own original readings, of which one hundred and ten have been published, some meeting with extraordinary success. Among the most popular are *Chum, I'm Glad to See You, My Mother, The Annual Protest, Doughnutting Time, It's a Funny Old World, My Home, Why I'm Going, and Christmas Spirit*. Her compositions or readings are in the catalogs of nine publishing houses. On a world tour she found evidence of the universal appeal of this very human type of artistic entertainment. She has made innumerable appearances and has developed a historic presentation which she gives while accompanying herself at the piano. Her remarks, therefore, make her an authority upon this subject.

—Ezra's Note.

not think for themselves, but like little monkeys, imitate this or that person they have heard. The great artist is never an imitator. Like an artist, he experiments with color until he expresses in total coloring the pitch which the auditor understands and enjoys because it rings true. For instance, in the gamut of tones, the great variety offered is astonishing. Every tone undergoes a transformation as it is being uttered in the larynx and the vocal apparatus. In other words, this delicate but powerful machine, the human voice, is susceptible to almost countless mutations with infinitely minute changes to suit the thought that is in your mind. This is reflected with lightning-like rapidity in the tone of the voice. There are no such things as narration, reflection, anticipation, flirtation, realization, dejection, remorse, humor, victory, exultation, affection, encouragement, negation, affirmation, introspection, vanity, and an infinite number of emotional states. All necessary for interpretation. In other words, it is possible to express condition almost without words, as do some great mimics. The main thing is to get your correct tone color, as you see it, not as someone else sees it, with the thought you wish to express. Sometimes little children have this gift to a remarkable degree. The success of the little film actress, Margaret O'Brien, was due very largely to the amazing manner in which this child fitted her vocal tones and her facial expression into the thought desired."

The Accompaniment

"The poet sees so much more than he puts into rhythmic lines. That is, in addition to the meaning of the poem, there is a kind of inner meaning or connotation which the student must seek to discover. The sense and attitude of a musical reading must be built so that they go in front of your mind's eye, just as does a moving picture."

"In the matter of accompaniment, one may either accompany one's own reading, or have a pianist, or train a sympathetic, understanding, responsive, willing-to-please pianist. I have always accompanied myself. Max Heinrich and Sir George Henschel, both great pianists, always accompany themselves at the keyboard. I believe if the reader has a musical ear, it is necessary to be able to look at the audience every moment, so that no facial expression will be lost. That

is, the player must have a perfect sense of location of the keys, because if one looks down at the base part of the keyboard, or in some other direction, it breaks the circuit with the audience, and draws attention to the pianistic weak spots. Time and time again I have practiced in a dark room, to develop the sense of location and to bring out the proper aesthetic value of a composition."

"It is always a joy to give musical readings before bodies of young people, as their receptivity is a great stimulus. The imagination of youth is symbolic of youth. When we begin to lose our imaginations and our romance and our music and our love of life, we are entering the period of old age, whether we be twenty-five or eighty-five. Musical readings make a dramatic, romantic, and humorous appeal to the imaginations of all, and therefore have a value which is both important and profitable. I believe that, in the future, it will be a part in helping many people young and old to a finer understanding of what old age really is. I have just made a setting of a poem which runs:

AGE

Age is a quality of mind!
If you have left your dreams behind
And hope is cold,
If you no longer look ahead
And your ambition's fires are dead,
Then—you are old!
But if from life you seek the best,
And if in life you keep a zest,
And if you live in your heart's hold,
No matter how the years go by,
No matter how the birthdays fly,
You are not old!
You are not old!

—Anonymous"

The following list of musical readings has been used successfully by many teachers and artists:
Aida Adapted Hiphop
And Ruth Said (Sacred) Pergus
Any Little Mark Little Mark
Bill's in Trouble Smith
Carmen and Presley H. H. H.
Carmen Adapted by J. F. Cooke
The Cat Wing

New Responsibilities for Musical Groups

The National Music Council, which includes forty-two musical groups, associations, and societies interested in the promotion of music and musical activities, of which Dr. Howard Hanson is president, and member of the UNESCO is the United Nations Educational, Scientific, and Cultural Organization. At a meeting of the Executive Committee of the National Music Council, last October, the following resolution was passed:

WHEREAS the membership of the National Commission for UNESCO and its Executive Committee consists to a great extent of representatives of institutionalized education, and

WHEREAS the Arts are very sparsely represented on the Commission, and

WHEREAS the art of western music in particular speaks a language that is universally understood among all nations from the Urals to the eastern fringe of Asia, and

WHEREAS in mass communication by means of radio, films and records music will play an in-

dispensable part, and

WHEREAS the art of music has been in the past played a major role in the promotion of understanding, sympathy and friendliness among nations, and is capable of great extending influence in this respect and

WHEREAS the National Music Council is desirous of utilizing its resources for this purpose, it is hereby

RESOLVED, that at least one of the five delegates appointed to represent the United States at the Paris Conference of UNESCO in November, 1946, should be a person well acquainted with music, with world musical problems and with the unique possibilities of the use of music for UNESCO's purposes, to contribute to peace and security by promoting collaboration among the nations through education, art, and culture."

RESOLVED, that music should be represented on the National Commission by additional individual and organization members.

FRIEDA PEYCKE

the music making at all times an appropriate but inconspicuous background of beauty, humor, or charm. It is astonishing how greatly music can bring out effects. Effects never must be forced. Even Wagner has been criticized at times for making his magnificent orchestrations so powerful that the text of the music drama is subordinated.

"It is very simple for the novice to stumble into pitfalls. That is, he may memorize a poem, so that he can repeat it faithfully, like an automaton. That is always a dangerous sign because the great interpretative artist is not the one who sings or plays at people, but the one who has mastered the skill of getting the audience to think with him, as though the work were being given for the first time. There is an element of spontaneity and naturalness which is always captivating. This may be partly a gift upon the part of the individual, but unless this gift is developed, he will remain a novice. For instance, he must become a master of the most subtle changes in the human voice, which is, after all, a fabulously responsive organ, so that he can have at his command a veritable palette of tones with which he paints human emotions."

Develop Individuality

"One of the first tenets is this (which I have always impressed upon my pupils, *Never imitate your teacher or anybody else for that matter!* Every student is different and must develop his own style and outlook. The reason why so many students fail is that they do

A Child's Philosophy	..... Jones	The Lost Ford	..... Sherman
Christmas Eve	..... Peck	The Loyalty of Men	..... Jones
Cuddles	..... Peck	Mary	..... Hall
Cured	..... Smith	Mary Nicotine	..... Deppen
A Dear Little Goose	..... Adler	The Morning Call	..... Jones
The Delusion of Ghosts	..... Halter	A Mortifying Mistake	..... Peck
Doughnutting Time	..... Peck	Mothers Only Boy	..... Wing
Dressing Up Like Mother	..... Peck	The Movies	..... Wing
The Elf and the Elf	..... Adler	My Skates	..... Peck
A Fable	..... Peck	My Say Die	..... Peck
Family Traits	..... Oliver	The Night after Christmas	..... Peck
Food for Gossip	..... Pease	O Mary, go and call the Cattle Home	..... Briggs
Gossip	..... Jones	O! Man Conscience	..... Pease
Grandmother's Valentine	..... Wing	The Parade	..... Wing
Half an Inch	..... Fergus	Peck Gint	..... Peck
He that Dwelleth (Sacred)	..... Hall	Prayer for Jimmy Banks	..... Peck
How the Elephant got His Trunk	..... Fergus	Predicaments	..... Leurance
I Will Lift Up Mine Eyes unto the Hills	..... Peck	The Raven	..... Poe-Bergh
I'd like to be a Senior	..... Fergus	Sashes	..... Wing
Jus' keep on keepin' on	..... Hall	Spirit's Greeting	..... Peck
Katy Did	..... Peck	Spunk	..... Peck
Kids	..... Jones	A Stray Letter	..... Peck
Little Chink	..... Fergus	Sunday Afternoon	..... Wing
Lohengrin	..... Wing	When I am Very Old	..... Peck
The Lord is My Shepherd	..... Adapted by J. F. Cooke	Woes of a Boy	..... Wing
Lost	..... Fergus	Popular Pianology	..... Peck
	..... Peck	Twelve Tunesful Talking Songs	..... Smith

Avoid Musical Provincialism

by Sven Lohberg

ALL TOO OFTEN in the teaching of piano we are prone to limit ourselves to the instrument and beyond problems. So much has been written about technique of a Chopin waltz that the correct pedaling and contradictions. A good teacher can straighten out a and a natural approach will take care of much that cannot be "mastered" by a "method."

We are not sufficiently concerned with our instrument as a vehicle of musical expressiveness or as a student to a deeper understanding of music itself. Even advanced students of the piano in my schools are not generally interested in the art of music or the quality of the music they play. I was startled some time ago when a piano student of unusual accomplishment told me he was not familiar with the quality of the experience as he played the sonatas fluently and the instance of another pianist who was surprised, was "German" and not a single work of Palestrina. Further, wrote and the period in which he flourished. With indifference he passed the matter off as being something once had a course in music history.

A Sound Principle

Obviously no one can cover all fields of experience and practice but there are certain patterns which should be assumed. It is acknowledged that the musical-professional "cellist" is not necessarily a violin virtuoso or that speak with authority on the English madrigal. But there are certain musically traits that qualify the musician and identify him as a professional. In a conversation some years ago Alfred Cortot said quite casually, "As a pianist, I understand the piano but I understand the music I play because I am also a musician." And this is no splitting of hairs.

It is a misfortune for pianists that they do not have constant opportunity for ensemble playing. Stringed instruments are versatile and have a more comprehensive approach to the music itself. Paul Brand, the eminent French pedagogue, once gave me a sound principle that I have never forgotten. Though not a remarkable pianist, the piano was his

instrument and he used it with intelligence and complete understanding. I was quite overwhelmed when he assigned me all the sonatas of Beethoven and a year's work being accustomed to American university methods I was confused. He realized my predicament and explained, "We shall perform two of the sonatas in public and the others we shall play for ourselves."

The Background of a Good Performance

All too often students are inclined to confuse music with performance. Seldom do they realize that good performance comes out of a large background of playing experience and musically thinking. Paul Brand knew that to perform one sonata well it is necessary to play them all.

Even from a purely practical point of view every piano student should play the Well-Tempered Clavier, the Inventions, the Minuet and the Partita. The intimate familiarity with the contrapuntal style should be taken for granted. Our students should be impressed with the personal necessity of Bach and his predilection that Walter Gieseking plays Bach well because he is a great artist. It would be a simple matter to convince a student that the reverse is true and that because Gieseking has taken pains that he has become not a musician but that we get busy and rule out the great.

Although certain indefinable qualities make the difference between the commonplace, the mediocre and the great the fact will always remain that certain principles produce certain results. Four to six hours a day of the instrument will gradually and inevitably produce fluent and acceptable piano playing. But awkward figures and ornaments do not achieve musicianship. Nor does a course in musical history serve much purpose beyond getting a survey of personalities and events.

Phrasing and Breathing

A pianist would do well to study the songs of Brahms and Wolf. The whole idea of phrasing is involved in balance and it is in songs that this natural talent for phrasing comes. We know from experience that a student who has been taught simply by playing, musical possibilities will suggest many implications.

"MUSIC STUDY EXALTS LIFE"

he will feel a phrase of his own accord. Through circumstances that were somewhat unfortunate I once studied the piano with an old violinist who could not even play the piano. Once a week we played a Mozart violin sonata together. The sense of having come to the end of a musical journey, a "bow" my piano playing. Technical defects were not corrected and I wasted much time as a pianist. But for me it was the beginning of musicianship because I discovered that I could use other instruments in the development of my own. Further, I was compelled to listen for other sounds than my own and in achieving an ensemble I gradually became aware of what was most important of all—the music of Mozart!

Art of Music a Life Study

Musicianship is an awareness that comes of comprehension and a sense of relative and conflicting values. It is the effective source of all active function. A successful lawyer is not merely brilliant and convincing in a courtroom. He is a student of law, of human events, of politics. At certain points his technical would be at a total loss where it is not for a vast background of experiment and research. And yet there are those who still believe that good performance is the inevitable result of "taking lessons."

The art of music is a study of varied proportions. No one can cope with all the parts of music. Nor can one grasp the many sequences that mark the history. But every serious music student would do well to become sensitive to the opportunities that are so abundant and accessible in our day.

Recognition for Army, Navy, and Marine Musicians

THE following Resolution, adopted at the convention of the American Federation of Musicians, held in Miami during the past year, meets with the most enthusiastic approval of THE ETUDE. In fact, we have many times determined to make this matter a subject for editorial discussion. However, it is definitely and concretely expressed in the following that all of the points are adequately covered.

Obviously, the chief objective of war is victory, but victory in modern war is achieved in many ways. And all, the spirit, the morale of the fighting forces is of importance. In many of the Army, Navy, and Marine bands during World War II were some of the most brilliant young artists of our country, trained in the foremost universities and conservatories. These men, the musical geniuses of the highest order, requiring technical and artistic training of intense study, forward to a position higher than that of Warrant Officer. Socially, many come from families of the front rank and have to at least a first lieutenant in the Army or Marines, or to the rank of a junior grade in the Navy. Lt. Commander John Philip during World War II.

The Resolution adopted at the Convention is as follows:

1. WHEREAS, It is generally agreed that the musicians of America who served in the armed forces contributed greatly to the winning of World War II, and
2. WHEREAS, The morale and fighting spirit of the most trying troops was maintained under the most adverse conditions when there was music, and
3. WHEREAS, The members of Army, Navy and Marine Corps bands upheld the best traditions of our military forces as bandmen and as combat soldiers, and
4. WHEREAS, The band leaders of the bands of The United States Army, during World War II, were educated, talented, and highly trained in the technique of music and also in tactical, administrative and executive duties (Continued on Page 166)

The 'Cellist—Virtuosity or Musicianship?

A Conference with

Joseph Schuster

Distinguished Russian 'Cellist

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

Joseph Schuster, recognized as the foremost of our younger 'cellists and one of the great masters of the contemporary, of Russian parentage. He comes of a thoroughly musical background. His uncle was concertmaster of the Odessa Symphony Orchestra, and all four of his uncle's children played. Mr. Schuster's immediate family was not living in a home orchestra, either. Young Joseph and his two sisters were taught the violin, piano, and cello, so that the home might have its own ensemble group! Since the girls had the violin and the piano, the 'cello was assigned to the boy simply because it was "left over," it proved to be a wise assignment, however, for there exists between Mr. Schuster and his instrument that instinctive affinity which would have led him to it in any case. The boy soon gave promise of unusual ability. At seven he began serious studies, and at nine was already giving concerts.

Mr. Schuster studied at the St. Petersburg Conservatory, and then (after the Russian Revolution) at the Hochschule für Musik, in Berlin. Just as young Schuster was ready for graduation, Gregor Piatigorsky, then solo 'cellist of the Berlin Philharmonic under Furtwängler, resigned his post. Although dozens of experienced 'cellists applied for the coveted place, Schuster was chosen as Piatigorsky's successor and remained in Berlin until 1934, when his ardent reactions against Nazism forced him to leave Germany. He came to this country and, the following year, was appointed as solo 'cellist of the New York Philharmonic, where he played as soloist under Toscanini, Bruno Walter, Rodzinski, and other conductors of note. He retained this post until he was demanded for his appearance as recitalist compelled him to abandon orchestral work. As soloist, Mr. Schuster has rapidly soared to the forefront, and he has been heard in many of the most important concert halls in South America since Fawcettman toured there some ten years ago. Since the local audiences were a bit out of the habit of hearing such a high caliber of soloist for eighteen concerts. Before he was allowed to leave, he had to give thirty-seven concerts. In Buenos Aires alone, he had given seven concerts in ten days. He was so popular that he was of once invited to return the next season. Despite the demands of his large coast-to-coast tour, Mr. Schuster always reserves time for teaching, and conducts a special class during the summer months. He has on an occasion that it is part of the musical duty of the successful artist to hand on the torch of his knowledge and experience to the artists of tomorrow. Recently, four of Mr. Schuster's pupils have been appointed solo 'cellists to the symphonic orchestras in Baltimore, Denver, Indianapolis, and Spokane. In the following conference, Mr. Schuster tells of the teaching methods which have brought about such remarkably successful results.

—EAMES' NOTE

"AS SOON as you begin talking about the 'cello, you have to go into the reasons why this magnificent musical instrument is still less 'popular' than the violin or the piano. To my mind, these reasons reduce themselves to only one: the 'cello is less 'popular' than it deserves to be because there are not enough first-rate 'cello soloists to make the instrument widely known and appreciated. We still need to build a public for the 'cello, and this cannot be achieved until a sufficient number of truly musical artists-'cellists carry their work to the people and convince them of its merit."

"The next question, obviously, is: why do not more young artists devote themselves to the 'cello and fill in this lack? I think I have the answer to this, too! The 'cello is an instrument that is so truly and purely musical that it demands the highest degree of spiritual musicianship; more show, brilliance, and finger-virtuosity are not enough to bring its best qualities from it. It is not even easy to be a mediocre 'cellist, and enormously difficult to become a fine one. In such cases, the ease and the difficulty have nothing whatever to do with the sort of showy equipment which, alas, one seems to lead (for a brief time, at least) to 'sensational success' on other instruments. The heart and the soul of the 'cello study lie in earnest, devoted musicianship—the expression of musical concepts rather than the superficial use of music as a means to demonstrate fleet fingers."

"This whole question of finger demonstration is a matter of profound importance. Hardly a day passes when one does not read reviews of recitals that tell of highly developed technical equipment combined with an utter lack of musical utterance. When such critical blows fall, they strike the individual performer who does the work is under review—but the fault is not his alone. Behind him there is a long list of culprits who have encouraged him to go before the public with an unbalanced equipment. His teacher is to blame, his manager who engages him is to blame, the advisers who applaud him are to blame, the public is to blame for having endured so many other technical demonstrations that one or two more are scarcely enough. Actually, of course, technical demonstration for its own sake is never harmless! It harms every one in the list I have just enumerated and, what is more important, it harms the cause of music."

"My own approach to teaching is first to diagnose the individual needs of each student, and then to strengthen the points that seem weakest. When the student shows a lack of technical equipment, my task is comparatively simple. It is not difficult to analyze finger needs and strengthen them with the proper exercises. But when the student shows technical fluency, fleet fingers and a fast tempo, it is not so simple. It is not so simple to encourage the artist to think about the task becomes more complicated!"

"It I had to select one problem as the greatest to beset the young student today, I should undoubtedly choose his impatience to play difficult works and through them, to get into professional career channels. I do not accept beginner-pupils, and I devote many auditions to discouraging his gifted aspirants from cherishing career-dreams. Thus I may say that my students are made up of the most musical of those who offer themselves. And even among them, I have time and again had to stop work to alter and correct approaches, both technical and musical, which should have been set in order long before they attempted to work on the sonatas and concerti they bring me. Somewhere in the very earliest foundations of music study, there must exist a lack of awareness of the devotion to music, the musical insight; otherwise the advanced student (not to speak of the young professional!) would perceive the simple truth that his business is to make music; that the musician grows out of musical thought; that 'fingers' are valuable only as a means of allowing musicianship thought to come to life, and never as a glittering goal in themselves."

"At the Petersburg Conservatory, we were trained in music. Obviously, our fingers had to be developed to the point where they could serve our needs of musical expression—but the student who attempted to play technique alone, would have gotten into difficulties! We were made to steep ourselves in the musical thought of the works we learned."

How? By analysis, by discussion of style, by learning how to listen, by playing the chamber music, we possibly could and again discussing what was meant to be said, and why. Oddly enough, the emphasis of the young student now is the perfection of his finger-technique. I get the question, 'How shall I play this run?' far more frequently than, 'What shall I do to get at the deepest meaning?' of a passage in which there is great inwardness of musical perception and no virtuosity at all."

"My own system, then, is to balance the student's natural strong points with the most thorough insistence possible on his weak one. And, of course, the technique which so mistakenly seems so much to be the purpose of study, is the easiest to teach. I believe in scales, and more scales—slow scales, fast scales, scales with various bowings (legato, staccato, spiccato, détaché, all kinds of bows). The student who can master all scales in all bowings will have no difficulties with passages. I also advocate a thorough study of all the Rembert Concerto (not just one or two of them!) as exercises, to be mastered at the time of original learning, and to be used as (Continued on Page 168)



JOSEPH SCHUSTER

Note the unusual stretch of Mr. Schuster's left hand

Again, That Trick Rhythm
Bagabool

My fellow round tablers,

Here we are again, and judging by the number of distressed letters coming in and calling for help, we may have to order a special oversize table to accommodate the crowds who want to sit in on our discussion of this "problem of the hour," even if their complaints remain inarticulate and hidden deep within themselves. Had Chopin had the slightest inkling of the misery which his *Fantaisie Impromptu* would inflict on students a century later, it is possible that a feeling of anticipated commiseration would have prompted him to destroy this composition instead of keeping it on file and away from the publisher's hands. Why he did that remains a mystery. It seems hardly possible that he could have found it unworthy of publication, for when it was rescued after his death it was unanimously adjudged as a very charming, romantic, and inspired piece of music. Moreover it has exceptional pedagogic value: development of fleet fingers, accurate phrasing, singing tone, and last but not least, vanquishing that *bête noire* of the three against four trick rhythm. I might refer all correspondents to the December 1946 issue of *The Etude*, in which I already dealt with this particular pianistic problem; but from other letters received I come to the conclusion that a more specific airing is in order. Let's open the case right here:

"I have a very gifted pupil; at present she is studying *Fantaisie* by Chopin, but finds the rhythm three to four extremely difficult," writes Sister M. L. of New Jersey. "She advised her to use the metronome. Playing hands single till memorized, and then put them together till but so far she cannot do so with any degree of ease and finish. In teaching 'Why don't he come' seems to help. But I do not know any to help three to four. Can you suggest some way of helping this pupil?"

And this from Mrs. L. O. Oklahoma: "In the little town where I live there are many children who are interested in the study of music and with the aid of a technician 'A Song to Remember' of my advanced girls asked to be given. Three opportunities of learning the music played piano music by Frederic Chopin, arranged for the average pianist. The music is coming through the students with a nice understanding, except *Fantaisie Impromptu*. I have explained it over and over, but the students cannot get it. I do, perhaps, put too much stress on rhythm. Please show me what to do in order to help her."

To you both I recommend the eternal remedy: Patience; for it may take time to acquire "ease and finish" in the performance of trick rhythms. As I stated before, the playing of two against three is relatively easy. Theodore Presser's "School music III, contains some very valuable exercises (see Page 47). A short phrase such as the one mentioned often proves helpful. Here is a suggestion; why not use a little jingle, for instance:

"This is the O. K."

or:

"Play this right. Am I not bright?"

Others can be made up as you go, and will bring variety and renewed interest.

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The Teacher's Round Table

Conducted by

Maurice Dumesnil

Eminent French-American
Pianist, Conductor, Lecturer,
and Teacher

Correspondents to this Department are requested to limit letters to One Hundred and Fifty Words.

This method, however, cannot apply to three against four, for the placement of notes is too fractional. And I cannot enter the "slipping" of sixteenth notes between eighth notes used by certain teachers, as it is no more than a poor substitute. Better face the issue squarely: it always plays in the end. Here is a system which I have indicated on various occasions, and reports as to its efficacy have been excellent:

First, set your metronome at a moderate pace for quarter note values (but not too slow, since three to four rhythm is helped by faster tempo). Then play the following two measures over and over, keeping strictly obedient to the metronome beats:

Ex. 1

mark accents very strongly

Next step is the addition of a few notes, as follows:

Ex. 2

Finally and when you feel that the two rhythms have "gotten into your fingers" sufficiently, pitch right in with the two hands together:

Ex. 3

"MUSIC STUDY EXALTS LIFE"

"MUSIC STUDY EXALTS LIFE"

Therefore, I am taking up myself my older children's first piano training. Both are musically inclined. If we could have some suggestions on modern methods—E. A. S. S. Michigan.

Your letter confuses me. First you speak of "small children," then you mention two, ages seven and five and a half; finally you write about "older children." So which is which, who's who, and what's what? However, in spite of this perplexity I will endeavor to help you and I trust to luck that I hit on the right phase of your problem.

The fact that you have had some experience and that your children have such a favorable school rating, makes me think that you are equipped to take care of his solution. There are many others who, like yourself, live in rural districts and find it difficult to reach the "big city." But is this necessary? Expensive teachers are not at all needed for beginners; in fact, I doubt if any of them would accept students of the first grades. It is always possible to find, in one's vicinity, a good and reliable teacher, familiar with the elementary patience to deal with the sentimental ones; I approve unreservedly of your taking your children's preliminary training upon yourself. The important point is to be sure that they acquire good principles from the start; then the time comes to entrust them to a specialist of the higher grades, or he will be able to take over where you leave off, and continue building upon the sound foundation already laid. As to "modern methods," I could perhaps say that the most practically "nothing new under the sun." Still, a number of works have been published in recent years, which combine ingenuity with efficiency. Some are designed for individual or group instruction and contain pictures and words as well as explanations and occasionally a few dry playing with the teacher. Here are a few titles which you will find worthwhile to consult: Bilbro, "First Grade Book for the Piano," "Technique Book," "First Year at the Piano," Presser, "Music Play for Every Day," Myers Adler, "Piano Play," Robert Nolan Kirk, "Little Players," Louis B. Brown, "Technique Book," Book 1: Ada Richter, "My Piano Book," Hugh Arnold, "The Child's Cerebra," Rasmussen, "Flowerettes," Anita C. Tibbitts, "First Year Pieces" (with words). And please do not forget these most dependable, long tested stand-bys: Theodore Presser's "School for the Piano," and W. S. B. Madsen's "Standards for Graded Course," both Volume I; for they are the outgrowth of many years of experience in teaching children and cannot be too highly recommended where serious youngsters are concerned.

Wants Modern Methods

I am a mother of small children, who, in college, minor and theory and piano, and I have done some adult piano teaching. I have been teaching for several years in a church organist. I would like to begin to teach piano to my five and six year olds, and my boy, age five and a half, but this is a problem, where we now depend largely on Detroit for our cultural life. The few of good teachers in the city, plus money and the time involved, are too much for me at present.

"Every child in our country should learn to sing, and how to play should be at least one musical instrument. It is these piano is perhaps the most practical for musical cultural purposes. Nothing would crowd out the opportunity for self-expression which can be given to the child who plays the piano with some degree of mastery."—WALTER DAMROSCH

THE ETUDE

Selling "Music" to the General Public

RECOGNITION of correct public relations as a necessary corollary in the presentation of music to the public has been widely neglected in almost all musical groups. The result has been loss of a great potential audience. Large musical groups, well-known soloists, established opera companies—in fact, any musical artist or organization whose success was achieved by public patronage acknowledges the importance of press coverage. Professional publicists are employed by these artists or their managers for the specific purpose of dealing with the press. Yet recitals and musical programs, concerts and even opera and light opera performances presented by teachers and their pupils or by civic or amateur groups receive only a small part of the notice both need and should attract, because they have not given the press material which can be used.

The following is an outline of a good course of basic publicity procedure designed to do just what the title indicates: sell music to the general public, your public.

Publicity for a Recital

Let us suppose you are a teacher of piano whose pupils are going to present a recital, and that an audience composed of more than friends and relatives is desired. The hall has been engaged and drafting of the program is under way. You wish to make the recital you may well begin to place your publicity.

First comes the news story. A cardinal rule in journalism directs you to place in the first paragraph of this story, unadorned with what you think of as your ideas to an editor a statement of who, what, when, where, how. In other words, "The pupils of Amelia Wright will present their . . . annual or whatever the usual title may be . . . program of piano music in a recital at Woodland Hall, beginning at 8:15 P. M. on December 1." Next mention the newsworthy elements in the story. You may say, "The youngest child appearing on the program is Sally Brown, age four, 1312 Park Lane, who will play a group of specially arranged folk melodies, Jack Smith, age twelve, 312 Elm Grove, will play his original composition titled *The Swallow* in its premiere presentation. A group of Chopin's Waltzes, seldom heard in student recitals, will comprise the portion of the program featuring Marie Jones, age fourteen, 420 Green Road, one of the advanced students."

Feature Angles of the Story

Going on with the news story. "The work of Amelia Wright has been known in the musical circles of Woodland for ten years. Her pictures and words are distinguished tutelage of . . ." the most eminent of your teachers . . . "includes performances with . . . whatever noteworthy appearances you might have made. "During her teaching career she has furthered the talents of . . . those pupils who have achieved distinction. Attach a copy of the program to the news story."

In addition to the initial giving of vital information, these things must be observed: Give ages and addresses in the news story, except where obviously it is inadvisable, such as with the teacher or adult pupils who might object to such disclosure or not enjoy publicity or eulogize, because the editor will blue-pencil such words except in some of the less discriminating small newspapers; do not make the story too long because it will be cut ruthlessly where otherwise you may have gotten it printed intact.

Now we go on to feature angles of the story. Omitting Jack Smith and his original composition. You may call the feature editor or the editor of the paper and suggest a photograph of Jack with staffed paper and pencil composing his *The Swallow* at his piano.

If there is more than one paper in your town, remember that while you may send the same news story

to all papers, you must not submit feature or picture possibilities simultaneously. Violation of this unwritten rule has cost many amateur and professional publicists a great deal of newspaper. News is admitted common property in this case, but not features. After you have placed any feature stories and pre-performance pictures, again call the picture editor and suggest coverage of the recital by both reporter and photographer. Many charming criticisms have been written by reporters in the manner of authorized critics. Be sure, before you invite a critic that you want him to give a professional opinion on the merits and titles are to their owners and friends, and make every effort to have them correctly stated. But errors do sometimes creep in and a linotype is not infallible. Still, have your recital advertised and presented piece at a time is the best insurance against blanket rejections.

The society angle is also an important factor in publicity. Are any of your pupils the children of which prominent people or their parents? If so, call the society editor of the paper and suggest that she might be interested in a charming photograph of young Peter Corland practicing diligently under his mother's fashionable eye in their music room.

Is one of your pupils the child of a locally well known, if not celebrated, musician or other public personage? In a headline being the latest thing, it is a good idea or relative, and a story showing their parallel or opposite tastes, especially if it is the child's first appearance before the public.

Cooperation From the Press

By all means make every effort to see that the news releases are typewritten, with spelling, punctuation, and grammar correct. And do take time to bring them personally to the correct person because it helps insure publication.

Ask the newspapers about the dates of their deadlines in advance, being the latest thing, it is a good idea. publication will accept material for a given issue. Feature and special sections sometimes deadline dates ahead of their news sections. And find out when the weekly editions in your area have their deadlines. Weeklies and labor papers are important mediums and, as a rule, both are cooperative toward musical endeavors.

In other words, while you are yourself interested primarily in the proper presentation of your pupil's music, remember that the press is interested in a totally different manner. You, in desiring cooperation from the press, must meet it halfway by considering everything of possible news or picture value and pre-

senting this information in a usable form. The dividends, of course, come in wide coverage which will make people aware of your musical venture and increase attendance. This outline of story sequence applies generally to any presentation of music.

From long experience on both sides of newspaper and magazine desks, as a newspaper reporter and magazine editor, and in placing stories as a public relations woman, I advance a few emphatic don'ts.

If a newspaper misrepresents in your story don't telephone the office and berate the editors. Try to understand that these people know how to do their jobs and titles are to their owners and friends, and make every effort to have them correctly stated. But errors do sometimes creep in and a linotype is not infallible. Still, have your recital advertised and presented piece at a time is the best insurance against blanket rejections.

Another don't: Don't take up the time of newspaper people who are tyrannized by deadlines, with floundering or irrelevant details. Whether you are being interviewed or whether you are placing a story you wrote, have your relevant details in hand and advance them clearly and concisely. Don't attempt to impress these people who may have just finished interviewing celebrated artists. You will find them generally kind and intelligent, and you will have their respect if you deal with them on a perfectly honest basis. On the other hand, don't unsell your product, which is music and important, by a timid or apologetic approach.

Photographs

Don't allow a photographer to direct you to pose in a technically wrong position. If your hands must hold long instruments in a certain way, tell him so quietly. He will understand and thank you, because he is a photographer, not a musician, and may not have known certain facts. But again, remember that the camera is in a certain position, and that what might appear a cramped position will look quite all right on a photograph.

Don't be affronted when a photographer suggests a pose. You may seem slightly undignified to you. I saw Serge Koussevitzky, conductor of the Boston Symphony Orchestra, express approval by a forerunner touching thumb gesture for a photographer, appealing to a newspaper audience. And two weeks later I heard the conductor of a small and (Continued on Page 172)

The Pianist's Page

by Dr. Guy Maier

Noted Pianist and
Music EducatorChips from the Block
I. Slogans

Vivid, arresting imagery often brings results instantly which plodding, providing teaching takes months to accomplish. Picturesque "slogans" spoken dramatically by the teacher and written in the student's notebook are among the best of such devices. Here are some recent shoozers which I have found effective:

- "Play with your paws, not with your claws!"
- "If you drop, it's a flop!"
- "Caress, don't press!"
- "Up touch . . . to take the cues out of percussion!"
- "To acquire fire, floating elbows I impress on the dancer, and 'tearing wheel' . . . (Just test this, and see for yourself) . . . To emphasize this point I exhort as follows:

- "Elbow light, body right!"
- "Violinists have bows, pianists have c-bows!"
- "Your elbow right? You'll surely smile!"
- "Steer that phrase with your elbow!"
- A tight, excessively curved thumb is treated with many slogans . . . sometimes in connection with the thumb's inseparable companion, the elbow tip, other times by itself:
- "Light elbow, loose thumb."
- "Light elbow, 'bum' thumb."
- "Tip your thumb and float your elbow!"
- "Not in use? Keep it loose!"
- "Keep it thumb, pianist dumb!"
- "Thumb held high? Bumps chump by!"

Here's one jolting exclamation, used only when a student's melody playing is exasperating:

"Remember, that's a melody, not a smellyody!"

And that (I hear you say) will be enough for today!

2. An Octave Check-Up

Here's a little "examination" for you on rapid light or brilliant staccato octaves . . . Try to reply to the questions before referring to the answers which follow.

- Questions:
1. What is the best position of the hand in playing octaves?

Answers:

1. Rapid or brilliant octaves (b) brilliant, incisive octaves?

2. What differences are there in technical approach (or execution) between (a) an octave passage played on all white keys (b) one played on black and white keys?
3. What is the function of (a) the wrist (b) forearm (c) full arm in octave playing?
4. How are quick repeated note octave passages played?
5. When a rapid octave passage is to be learned what is the first detail to settle? How to practice it?
6. What is the function of the fingers in playing octaves?
7. When a rapid or brilliant octave passage gives trouble, what are the specific items to check up on?
8. What "feeling" in arm and hand must be cultivated in octave playing?

Answers:

1. Rapid or brilliant octaves are best played with high hand (wrist) held well in and over the keys.
2. Almost none; both are played by the fingers with varying degrees of reinforcement from hand and arm. The black-and-white passage will naturally have a very slight "rolling up" in and out arm movement. . . . This movement should be reduced as much as possible. It is, of course, much more marked if the fourth fingers are not played on black keys. Fourth fingers on black keys substantially reduce lost motion.
3. All of these are simply reinforcements to the strong finger tips which are the chief octave-producing agents. Besides added power the larger muscle masses (forearm and full arm) offer the necessary impulse-implementation for accents and reduce tension.
4. With "finger octaves" shaken out toward the thumb from the rotating forearm, and with vibrating hand.
5. Since the best way to learn fast octaves is through impulse practice of two, three, four, and so forth, always look first for the smallest interval in the passage. Practice these in groups of two (or sometimes three) with instantaneous preparation over the succeeding group. Then combine in larger groups of four, six, eight, and so on.
6. If you will look at your Grieg Concerto (Dittson edition), bottom line of Page 12 you will find:



(only one clef is given, to save space) which divides of course in this way:

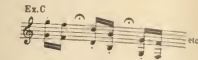


"MUSIC STUDY EXALTS LIFE!"

while the passage on the line above this divides naturally into three.



On Page 9, second line, the left hand is of course:



Examples A and B are variations of the opening motif of the concerto which first divides into two and ones, thus:



(At first, practice octave passages interspersed with chords, like the above, as "straight" octaves without the inside notes.)

. . . I hardly need to add that all octave passages should be constantly practiced very slowly, relaxed, fortissimo and staccato, hands separately and together, without pedal and without looking at hands, notes or keyboard. ("Ouch! All that?" I hear you say . . . Yes, it's the only way to attain security, speed, endurance.)

6. Since it is the fingers which actually play the first and fifth fingers, and first and fourth fingers must be developed to the utmost. No pianist can become a good "octavist" without powerfully developed finger octaves. Now read again question and answer No. 3.

7. Check up on (a) high wrist (b) kept contact before playing each octave (c) excess or lost motion of part of wrist or forearm . . . keep your octave mechanism quiet! (d) swift preparation before playing each octave . . . don't "lick" on the keys . . . flip right over to the next one. (e) thumb too tight? (f) beware too much substitution in single octaves or in impulses of four or more octaves?
8. The ideal octave "feeling" is that of shaking marbles out of the sleeve, that is, a strong forearm rotation toward the thumb, with a slight hand (wrist) vibration.

3. A Thought on Teaching

I never set limitations on any of my students—limitations of talent, intelligence, capacity, physique (including hand conformation). I know that the limitations, usually exaggeratedly so, I have so often heard student, having found to my surprise that some attractive—suddenly developed into an excellent pianist, personality, and musician.

So I hope we'll be wary about stultifying in judgment on our students. Think of these sensitive youngsters, many of them misunderstood by their families and teachers, already appallingly conditioned by their mindless of their circumscribed, constantly re-forming. . . . It's a wonder that any of them ever snap out of it, and it is a great tribute to the miraculous power of music that many of them find salvation and adjustment through the guidance and sympathy of their piano teachers.

So, when a new student comes to me I cheerfully and confidently assume a goal which has hitherto seemed far beyond the abilities of the student himself. Having assumed that he will reach the goal I gradually insinuate into his consciousness the assurance that it is quite within his grasp. . . . Then while I light up the way by positive, intelligent, concentrated teaching methods the student is pushed along and the results are invariably rewarding. . . . I can point to dozens of students who were not (Continued on Page 165)

THE BACKGROUND of any accompaniment for the organ is the real preparation previously done on the piano. Before one takes an accompaniment to the organ one must know the notes and know them well. Too much time is wasted learning notes on the organ (now that organs are more accessible than they used to be). One must remember that most of our accompaniments are written for piano, therefore, after we know the notes thoroughly, we must try to picture how they will be most effectively played on the organ; for something that sounds well on the piano is not necessarily going to sound pleasing on the organ. For instance, when there are arpeggios in the piano accompaniment, they should be carefully played on the organ with the proper harmonic background (the arpeggios, for the most part, to omit the arpeggios entirely). The important thing in this case is to keep the rhythm going well.

Some parts of the piano accompaniment sound thin on the organ, and these parts must be filled up. When the harmonies are too thick in the treble and in the bass, the middle voices should be filled up. For example, we can use the accompaniment from the "Messiah" as it appears in the edition of T. Tertius Noble and Max Spicker. The accompaniment sounds thin on the piano just as it is written, but if one plays it as written, on the organ, the result is "fierce." To begin with, there must be a continuous background of the harmony. Even when the "Messiah" is sung with orchestra, there is a continuo, for the most part, played on the organ as a background to the piano. This continuo is all the more important in our arrangements for the organ. The rich harmonies are there if we will only take the proper care to put them in the right places on the keyboard. Here, for example, are the first measures of *Comfort Ye*, as they appear in the vocal score (Ex. 1), and below (Ex. 2) is an example of the way that they should be played on the organ.



It should be remembered that just the notes alone are not the most important phase of an organ accompaniment. As I have said above, the notes must be right before we start, but we have to rearrange the piano accompaniment to suit the organ if we are going to make the accompaniment sound well on the organ. Excellent singing and choir work are often ruined by bad organ accompanying and most of this is due to poor arrangement.

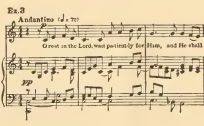
I still maintain that the organist should prepare his accompaniments well in advance, before he meets his choir or soloists, so that he gives one so much, before he has a first class job of accompanying for the choir and soloists, who in turn are able to do their very best.

There are all sorts of little things that appear, shall I say between the lines, that would add to the beauty of the organ. These are the little nuances made here and there in cooperation with the singer, and the bringing out of inner voices. A good piano accompaniment never neglects these details; an organ one so much, and gives attention to them. For example, here follows a bit (Ex. 3) from *O Rest in the Lord* from "Elijah" as it appears for piano; following it (Ex. 4), is an example of the way that I think it should be played on the organ (with some suggestions as to variety which the piece needs).

Organ Accompaniments

by Dr. Alexander McCurdy, Jr.

Editor of the Organ Department



When one uses his imagination in accompanying, he can achieve good results, even if he has to play music for singers which perhaps isn't as good as he would like it to be, remembering that it is possible to make something great out of something that is trite.

A great deal has been written about registration for solo accompaniments. It is well to remember that proper support should be given to the soloist. The organ always should be just under the soloist as he sings. When there are interludes, it is perfectly all right (if the selection warrants it) to use considerable amount of tone, coming back to the proper background when the soloist enters. I find that in accompaniments which move along at a fair pace, the organist is timid about using upper work. For clarity, one must not be afraid to use some super couplers, or some four foot and two foot stops adding some odd pitch stops. When one plays

an accompaniment such as the tenor aria from the "Messiah," *Every Valley*, he should be careful to use a combination that is clear and light. There are accompaniments which definitely demand a dark, heavy tone. There are accompaniments which demand a light, clear tone. For the latter type of accompaniment on a two manual organ a combination like this would be suitable:

Swell: Flutes 8'-4'
Great: Flutes 8'-4'
Pedal: Light 16'
All 8' and 4' couplers;
Play on Great

Then for a dark tone try a combination like this:

Swell: Flutes 8'-4'
Strings
Great: Flutes 8'
Pedal: Light 16'
Only 8' couplers
Play on Great

There are certain combinations for accompanying which must be set ahead of time if the organist wants to do a fine piece of work, providing he has an adequate organ with general pistons or one that can be set up by manual pistons. They should be set for solos and accompaniments on swell and great, also soft, medium, and loud ensembles. I am asked continually about the use of tremolos and celestes in accompaniments. If the tremolos are not too violent and the celestes are not too prominent, I see no reason why they should not be used with discretion.

I do not know who said this but it is a true saying and an important one for every accompanist (particularly the organ accompanist) to remember and heed. "The accompanist should be the humble servant of the soloist; he should never follow the soloist but always should be with him."

When the Pianist Plays the Organ

by Harold Helman

In the London Musical Opinion

THERE is no reason why a pianist should not play the organ well, or vice versa. The natural position of the hand should be of first consideration, and the thumb may be used freely on the black keys. In pianoforte playing the actual attack of the key is of the greatest importance. In the technique of organ playing—so long as the stops are drawn—it matters not (to the same extent) how the act of touch is prepared, for the volume resulting will be according to the registration, hence the volume of the organ key is of vital importance. The speed and accuracy of real organ music can be mastered at the piano, and when this has been done it should be taken to the organ. The pedal part added, and due attention paid to the tone color of the instrument. It has often occurred to me that many pianists would benefit by a course of lessons on the organ, thus proving that

there are wheels within wheels, the one being a help to the other. It would afford a good system of training for the pianist in sustained music or works of the polyphonic type.

It was Schumann who said that slow practice is golden. For only in slow practice can the value of each single note be proved. Play with this method, listening carefully to each and every note. The mind, listening to slow practice and careful listening is also a great help towards memorizing. Some organists say they cannot play from memory, which need not be true. Every living soul has the gift of memory in some degree, and this can always be trained. I have repeatedly met organists who refuse to play a new or fresh organ when invited to do so because others are present who are better players. But the real reason for this seeming shyness is nervousness, coupled with lack of experience in extempore playing. Here the homely pianoforte is of inestimable service for it does not take long for a stout thinker to find out how to begin in a simple way. A knowledge of chords and their inversions, together with a few rules on the elements of form, makes an excellent beginning.

ORGAN

The Competition - Festival

by William D. Revelli

WITHIN a few weeks thousands of school musicians throughout the nation will once again find their way by train, bus, and car to district, state, and regional instrumental and vocal competition-festivals.

The consistent improvement to be found in the performance of these participating groups, and the constant increase of organizations seeking admission to the festivals is evidence of their influence in value to the progress and development of the entire program of public school music.

That such events are of great significance to young musicians is attested by their enthusiastic response, seriousness of purpose, and determination as the "hour" approaches. Many of these "musical prodigies" have spent countless hours in the careful preparation of the compositions they are to perform; all are eager to show the results of their efforts and to prove to "laborers in vain." Their conductors, too, have worked diligently and long; communities have worked difficult raising projects and everyone is proud in having contributed to the appearances of their school music groups.

As the day of the festival approaches, many details are cared for. Tarnished, dirty instruments suddenly take on a new gloss and shine; dents are removed; corroded shanks become free; valves open again accurately; worn reeds are replaced; new trumpets and heads, drum sticks, and miscellaneous items are purchased; uniforms are cleaned and pressed; and hundreds of other sundry items are cared for until everything connected with the festival is in readiness for the great day.

When we consider the time, energy, and effort spent annually in the preparation of these festivals by thousands of schools in every part of America, it is not surprising to find that some administrators question their educational values or the advisability of recommending such projects.

Participants

During the past two decades music contests have passed through several stages. From the old type of "knock-down drag-out" system of contest, where one organization was the winner, to the present, well managed competitive festival, where all participants have a chance to win. Divisional ratings, has been a long and difficult journey. That detours, dead-ends and the like, failed to halt the progress of this great program can be attributed to the foresight, determination, and indomitable courage of those music educators of bygone days, and it is to them, that our present competitive festival programs owe so much and should be forever extremely grateful.

The success of our present-day music festival is dependent upon the cooperation, understanding, and unity of purpose of at least five agencies, namely: (1) Participants, (2) Teachers-Conductors, (3) Administrators, (4) Adjudicators, (5) Public Schools.

Competitive festivals exist for the participants—namely—the students. Too often however, such is not the case. In many instances, we find that the primary objective becomes that of establishing a winner. Such objectives are false and are responsible to a large degree for the lack of sympathy to be found among administrators who rightfully oppose the program as a motivation in the development and improvement of

the general music program of our schools. The festival participant, who recognizes the true values of the festival, gains much from his participation, while the participant, whose sole purpose is that of being a winner, represents one of education's most violent enemies.

It should be emphasized that the attitudes, reactions, and concepts of students, administrators, and school patrons toward the festivals are largely determined by individual conductors. For it is they who are responsible to a marked degree for the molding of proper attitudes, and the establishment of the mindsets so necessary to the proper development of the student's character and his place in this complex world of today.

That there is much to be learned and gained from participation in honest, clean competition cannot be denied. Character-building, respect, and appreciation for the achievement of others; values and lessons from criticism, favorable or otherwise; the ability to take defeat gracefully and victory modestly; the ever-present problem of "getting along with your fellow man;" ethics, fair-play, opportunity for evaluating one's associates. These plus many other values difficult to define are the advantages to be gained from such participation.

The Conductor

The conductor is by the very nature of his position, the guiding force; should he be selfishly concerned with the objective of winning first place and thereby enter the festival with intent of making a contest of such circumstances, neither the conductor or his students are realizing the true purposes of the festival and are definitely the losers even though the adjudicator may award them a first division rating. Frequently we have witnessed performances by bands whose only groups fail to gain much of their rating. Unfortunately these are a disappointed result from such experience other organization whose entrance is based upon the true philosophies of the festival, might well derive more from other than a first place or division rating. The values received from such ratings and experiences are dependent upon the school administrator's attitude and purpose. Our school facts and the education of the schools and patrons alike realized. The conductor whose trust for a first contest supercedes all other factors, belongs to the old totally devoid of music objectives and purposes, and administrator who will tolerate or permit such abuse of a worthy program, is likewise failing in his duty as an educator. The ideal set-up is when conductor and administrator, each in his own field, realizes his responsibility in keeping with the high purpose of the festival.

The modern music festival, if properly organized and administered, will stress all of the afore-mentioned

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and CHORUS**
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factors and will minimize the final rating as adjudicator each participating group. It will stress the fact that each participant is competing against a standard, and such standard is perfection itself. It will emphasize the point that all participants are competing against this standard rather than an opponent. The present rating plan was so conceived; intends that participants be placed upon the participant's progress and achievements. It is devised so as to compare and challenge one's performance of today as against that of yesterday, rather than over that of an opponent. The entire structure is based on individual and organizational improvement, and whatever competition materialization should be a result of such objectives, rather than that of defeating an opponent.

Through the course of years, more and more conductors, administrators and school patrons have become familiar with the purposes of this festival, and the manner of evaluating performance have melted the opposition. Administrators favor this type of competition as being fair, clean and healthy and the majority have come to see its values. They have also come to regard the festival as an opportunity for teaching students the ethics and principles of fair competition rather than ignoring its presence and thereby failing to provide for an honest understanding and appraisal of its values. Although a few educators of the past have evinced some opposition to competitive festivals, such opposition is rapidly disappearing since the impetus and motivation which contests give the music programs of our schools, plus the progress shown by participating groups, have led to a gradual elimination of such elements.

In defense of those who were opposed to the contests of the past, we must admit that the philosophical and educational motives were not desirable from a win, but gave no head as to by what means one "emerged victorious." Then too, by what means one "winner" there were many losses. Ethics and education's most fundamental obligation to its students—the teaching of honesty, integrity, and character-building—was often abused in the thirst for "first place."

Some Weaknesses of Present Plan

As previously stated, festival—competitive or otherwise—exists for the students, hence when we evaluate the values of such, we can readily see the advantages of the rank system and how it can be used to the advantage of the rank system whereby one organization was declared the winner and all others losers, regardless of their abilities or quality of performance.

Although the present plan represents considerable improvement over the old, there remains much to be done before the festival can be said to be a satisfactory service to its purpose. The basic philosophy of the present festival, performance by granting a first division rating, is not sound. However, the means by which adjudicators arrive at such a decision is quite another matter. It is past fifteen years the writer has been privileged to act as a judge for hundreds of festivals throughout the country, and in many instances, decisions were effected by conditions which should never have been as the continuing of progress to three divisions, lack of understanding and agreement of standards between adjudicators and participants, impractical and unbearable acoustics of certain auditoriums, lack of time for provision of helpful comments, inconsiderate scheduling of events, (participants traveling at four o'clock in the morning in order that they can arrive at host city in time for festival appearance), and the numerous other factors have contributed to the lack of uniformity of standards, and the current trend of mediocre performances which have been observed at recent festivals.

In the next issue of THE ETUDE, we shall deal with the most important value of the festival—"The Adjudicator"—at which time we shall discuss his qualifications, influence, and means for his improving future festivals.

Viols and Hautbois

by Julian Seaman



JULIAN SEAMAN

THE MODERN orchestra, suave and polished and nicely turned, is compounded of sundry ancient voices—violin and pipe and throbbing string—that whet the ear and calm the spirit. This concourse of harmonic sound, a distilled fragment of that vast storehouse from which the very soul of music has evolved, has a long and honorable history.

For instance, Catherine de Medici, wishing to direct the mind of her daughter-in-law, Marguerite de Valois, who might otherwise be expected to find inconvenient diversion of her own by prying into state affairs, commissioned Masques, "attended by viols and hautbois, to play sweet and beguiling airs," thus relieving the royal court of ennui and the rigors of its own society. The "Masques" of Catherine's day antedated by some years that piece by Bert considered by all good musicians to have been the first opera. And the accompanying "viols and hautbois" perhaps foretold the modern orchestra.

Early in the 18th century, Marguerite and a glittering retinue made a state journey from Meuse to Liège. Her memoirs recount:

"The boats . . . not all being ready, I was under the necessity of staying another day. . . . After dinner, we embarked on the river in a very beautiful boat, surrounded by others having on board musicians playing on hautbois, horns and violins. . . ."

And even scholars are prone to forget that Benvenuto Cellini was made horn player to the Pope, as well as goldsmith. And we are told that Benvenuto's father "made organs, clavichords, violins, and harps."

Glancing up and down the outer rim of my modern orchestra, we see first of all the violins. Many volumes have been devoted to the violin and its development by the artists of Cremona, for an ancestor of the violin was the first bowed instrument in Italy.

Development of the Violin

This was called the *rebecca*, *rebecchino*, *rubea*, and the *rubeba*. The rubebe, long and slender and a bowed first cousin to the lute, was used by the trovatore (troubadours) of the thirteenth century. The *rebeba* was a longer and later form—then came the *lira da braccio* and the *lira da gamba*, ancestors of the viola, and viol, which comprised the so-called "sets of violas."

The modern colloquial term of "fiddle," applied in a popular sense to any form of viol instrument, stems from old Saxon speech. The Saxon "*fiedel*, *fiedel*, *fiedle*, *fidel*, and *fele*" (ninth century) emerge from the Latin *fidelicula*, meaning a stringed instrument. The word "*fiddle*," therefore, is derived from the Old English root.

One Gasparo da Salò supposedly developed the first small violin in Italy in 1568. "He spent many years," says Beatrice Edgerly, "experimenting with the viol,

making it smaller and more delicate, raising the arch and narrowing the sides."

The Amati brothers, Andrea and Niccolò, were the first real artisans of the violin trade, establishing a tradition of expert workmanship carried on by Andrea's two sons, Antonio and Gerolamo. But Gerolamo's son, Niccolò, added individual perfections of his own and came to be known as "the Grand Amati."

Two famous pupils of Niccolò, Giuseppe Guarneri, and Antonio Stradivari (called "the Raphael of the violin") brought the art of violin-making to the very zenith of accomplishment. Most of the early Stradivari violins retain the name of Amati. So reverently did Niccolò's pupil regard the reputation of his master, that not until 1690 did he use his own name on his violins. The Stradivari violins may be distinguished by a redder and darker varnish, a wider waist and a gentler slope in the arches.

The recipe for the Stradivari varnish, an important requisite in attaining the full and golden tone of these instruments, was written in his Bible and the secret was buried with him. In the course of his long lifetime, he made nearly 2000 instruments—including lutes, viols, guitars, cithars, and harps. A Stradivari harp is a priceless rarity today.

The viols of the modern orchestra—violin, viola, cello, and bass—omit several in-between sizes and shapes discarded as inconvenient or obsolete with the passing years. The early "chest" consisted of six, from the treble or discant viol (violin piccolo) to the double bass or violone.

The names of these viols indicated the size and manner in which they were to be played. For instance, the *viola da gamba* (leg or knee viol); *viola da spalla* (held against the shoulder); *viola da braccio* (arm viol); *viola da mano* (hand viol); *viola bastardo* (large *viola da gamba*); *viola di bardone* (similar, smaller and more melodious; also called the *viola damore*; the violet or English viol).

The modern viola is descended from the *viola da braccio* and has been used almost as long as the violin. It is pitched a fifth lower. The "cello (violoncello) is a child of the *viola da gamba*; the bass viol, of the *viola da mano*. Both have been almost exclusively in churches of the fifteenth century. The original violone at first had five strings, later six, with a neck marked with frets and a shape akin to the lutes.

The Oboe

The oldest instrument of the modern orchestra is the oboe, or what is now the oboe. The "hautboy" of the "Masques" was the oboe, the oboe, that harsh and lonely voice of the present day ensemble, are one and the same. The oboe has never flourished as a solo instrument, though there have been instances within the memory of contemporary concert addicts wherein the oboe has been seen and heard for itself alone.

Just who invented the oboe and why, are questions that may never be answered, for who can tell the whereabouts of a prohibitive footprint? Was the originator a pious hermit, or a shepherd boy, or a high woodsman, or a shepherd boy? Invention of the oboe probably was an accident, as Alfred Sprissler has suggested.

"The double reed is the simplest of all contrivances,"

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he wrote, "Probably some careless aborigine, a poet at heart, flattened an end of a wheat straw, which constituted the apparatus capable of setting in vibration the column of air contained in the rudimentary tube. Having done this, he was anxious to improve upon it and the reed stalk with the rudimentary reed inserted in one end became the form of this primitive instrument."

The fundamental lateral holes were next added and these, too, were probably results of chance and not of careful experiment. Then a wooden tube was substituted for the reed stalk, still, however, preserving the reed tongue.

And now, for the sake of further clarity upon a melancholy subject, let us examine the oboe of the modern orchestra. It is tapering and encrusted with stops and vents, and contains a conical column of air set in vibration by means of a double reed. The reed is a mouthpiece made of two leaves of cane, suitably shaped and tuned.

A series of holes pierced in the side of the oboe permits the operator to shorten the column of air by a successive opening of lateral vents and thus produce a scale. In the primitive instruments this scale did not exceed an octave.

The family tree of the oboe is taller and more expansive than those of most patriarchs who bear it at an orchestral concert. It is related, for instance, to that fascinating family of the *crumorns*, cousins of the *corthols* and the *corvelas*. These species of instruments have disappeared from the music of our day. A few scattered relatives live in the Orient—the *crumorn salamouri*, the Chinese *kuan-tze* and the *hishikiri* of Japan.

Gevaert asserts that the double-reed pipes held an insignificant place in the instrumental music of ancient Greece and Rome. The first appearance of the instrument we know as an oboe occurs in Sebastian Virdung's "*Musica getutsch und ausgezogen*" (1511). It bears the name of Schalmey and it is already associated with an instrument of similar construction called Bombard.

Ancestors of the Oboe

The oboe owes its present form to five illustrious ancestors of the Schalmey family. First of the five is the little Schalmey, only seventeen inches long and evidently making up in shrillness what it lacked in size. It had six lateral holes and no keys. Its lowest note was A on the staff. The discant Schalmey was only twenty-six inches long and the lowest note was D.

The alto Pommer, thirty and one half inches long, had low G for its deepest tone and was supplied with four keys, and four finger flaps. The tenor Pommer measured some four feet four inches and was equipped with four keys which gave the grave notes G, B, A, and G. The bass Pommer, nearly six feet long, had the customary six lateral holes with four keys.

The seventeenth century made comparatively few improvements in the family. In France, however, the four smaller instruments of the family came into existence and were called *haute bois*, or "high woods," to distinguish them from the two larger instruments, designated by the words *gros bois*. Hautbois soon became hautbois in modern French, and oboe in English.

In those early days of the oboe many of the suggestions current today concerning the instrument were started. In those days both reeds and instruments were extremely primitive, and the desired effect seemed to be noise and much of it. (Continued on Page 170)

The Violinist Who Thrilled Your Great-Grandmother

by Stanley S. Jacobs

Frank Sinatra was by no means the first musical champion in the New World. Ole Bull had a record which, in the days of hoop skirts, moved the dear ladies in a manner quite as effective as that in which the radio star affects the "bobby soxers."

—Eaton's Note.

THE YOUNG Queen of Spain begged him to accept a citizenship in her army. A New York newspaper woman wrote that he bore himself "as Adam must have looked in Paradise." Women begged him for his bath water and treasured it in vials. A giant Norwegian violinist named Ole Bull was the idol who made your great-grandmother swoon. She was too ladylike to squeal "o-o-h" and "ah!" as her great-grand-daughter does today when Frankie Sinatra clutches the microphone. But she pelted Ole with flowers and pulled him through the streets. Ole was tall and lithe, possessed of restless dark eyes and broad, somewhat irregular features. His manner was rough, even uncouth, yet this seemed to enhance his personality in the eyes of his devotees.

According to the Critics

The New York Herald music critic wrote delightfully: "He is young, unmarried, tall and elegantly formed—as beautiful as the Apollo—the most extraordinary

being—the most perfect genius in his art that ever yet crossed the broad Atlantic and rose upon the bright horizon of the New World!" Another reviewer mused:

"He is the unquestioned St. Peter of the heaven of stringed instruments!"

One critic (male, surprisingly), proclaimed: "His music is full of a fine irony that pulls hard upon the roots of my hair. His face is as luminous as a cathedral window!"

An English fan, the Duke of Devonshire, took pleasure in studying Ole's suspenders with perfect ginsmonds. Women and men poured gifts on him in an endless stream: vases, money, hair, wedding rings, watches, shawls, mustache cups, smoking jackets, night caps, oil paintings, cakes, dogs, birds, and half-shirts.

A normally sane Boston journal ecstatically reported "the news of a crazy old gaffer who miraculously had been cured of his rheumatism by listening to Ole's mesmeric melodies."

A Child Prodigy

The man who caused all this commotion without benefit of modern press agents, Broadway columnists, and radio chatterboxes, Ole Bornemann Bull was born in Bergen, Norway, in 1810. At the age of three, Ole sawed away on two sticks of pine, the musicians he father bought him a violin, but broke the instrument by early playing his fiddle in the pre-dawn hours, who could play intricate pieces which confounded his teachers. His father, a physician, had wanted him to enter the church, and sent him to a theological school. He won great success in his native land with his early concert.

At twenty-one, he went to Paris, but as in the case of Franz Liszt, the Norwegian genius was refused the admission to the Conservatoire. He attended a concert given by Paganini and the music he heard that night swirled in Ole's brain for weeks.

"I too shall make people laugh and cry with my students in Paris. He set himself a prodigious program of practice, determined to become able to perform the amazing technical feats of the great Italian virtuoso."

He became ill in Paris, was mothered by a benevolent lady, and married her beautiful daughter. Soon there- upon, on the same program. Then he went on a triumphant tour of Italy. Ole was incapable of staying in one place. He insisted that his wife and children remain in Europe while he toured the capitals of the world. He became one of the most lionized musicians of any generation.

Ole sailed for America in 1843, lured by the tale of incredible fees paid to European stars. He gave his first American concert in Manhattan's Park Theater.

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A checkerboard audience of aristocrats, business people, housewives, and men-about-town were drawn there by Ole's European glory. In the midst of his performance a string snapped. The lowering Norwegian house exploded in admiration. The story spread his fame.

Ole used an almost flat bridge on his violin, so that he could play on all four strings at once with beautiful effect. This "quartering" playing was a sensation with the groundlings. Bull's bow was so long and heavy that no ordinary violinist could use it.

A Natural Gift

Today's music historians concede that Ole Bull had an elemental natural gift which might have carried him to even greater heights. It is conceded he was one of the most proficient fiddlers who ever lived a bow. But he was not merely a virtuoso. "His power

ENTERTAINMENT
IN AID OF THE
Old South Preservation Fund,
In Old South Church,
Thursday Evening, Jan. 24, 1880.
At 7:30 O'clock.

OLE BULL,
FISK JUBILEE SINGERS,
Ralph Waldo Emerson,
Oliver Wendell Holmes
PIANIST.

MR. STRAUSS,
PROPHET.

1. Piano Solo.
2. Battle Hymn of the Republic.
3. Duetty Q. (with the previous as illustration).
4. The Mother's Prayer.
5. The Concord Hymn.
6. The Great City.
7. Our Orders.
8. Benediction.
9. The Silent Melody.
10. Sacrifice a Toccata.

WHEN EMERSON AND HOLMES PLAYED
SECOND FIDDLE TO OLE BULL

of conveying a highly poetical charm, a power which is absolutely beyond any trickster or ordinary performer, redeemed him from the reproach of charlatanism." If Ole Bull had gone the right way, he would have been the greatest of all violinists. As it was, however, he was one of the immortals. But Ole had an inevitable habit of introducing sensational and sentimental novelties demanded by the public of that day. He probably knew his limitations, for he never played the classics in public; his programs consisted largely of his own compositions, which were show pieces, and folk tunes which he played exquisitely if a little on the sentimental side. Yankee Doodle, Home, and Arkansas Traveler, knelled fire in the hearts of the humble and the great alike. Henry Clay fervently embraced Ole Bull when the Norwegian played an especially mournful version of The Last Rose of Summer.

As a boy, Ole had taken his fiddle into the Norwegian woods and learned to reproduce with it the nature sounds he heard: bird calls, the chatter of the squirrels, the crackling of underbrush. Now, touring the backwoods regions of (Continued on Page 170)

CONSIDERING the changes and developments in violin technique that have taken place in the last hundred years, it is amazing that more books of study material have not been written embodying these changes. But the fact remains that almost all the études necessary to the training of present-day violinists were written prior to 1880. Jacques-Féréol Mazas died ninety-eight years ago, yet his Studies are still as valuable to the student in 1947 as they were to the young violinist in his own day.

On this page last November, I commented upon the unwarranted neglect of the Mazas Studies during the last two decades or so, and also analyzed some of the Special Studies to show the merits in the light of modern musical and technical requirements. This month the Second Book will be examined with the same object in view.

As an adjunct to the study of Kreutzer these 27 Brilliant Studies are invaluable, for they demand a flexibility of style that Kreutzer does not encourage. In fact, most students would do better with Kreutzer if they had previously worked on at least some of these studies.

For the development of a flowing, vocal quality of tone and for training in subtlety of nuance, the first study in this book, No. 31, has few equals. The student should be encouraged to give full rein to his imagination and to play the gracefully-molded phrases as expressively as he can. But the expression must be kept within the limits of rhythmic accuracy. In this section there are many pitfalls for the inexperienced student, and even the careful ones may have difficulty at first in giving each note its exact value. When a pupil can play the study expressively and in strict time, the teacher will find it easier to make a discussion of the rubato, if he judges that the time is ripe for its introduction.

The same remarks apply in a great measure to No. 38 and 40, though No. 38 is more difficult because of the many awkward shifts, and No. 40 because of the higher positions involved. Both studies give the teacher opportunity to point out that the bow should be drawn nearer the bridge in the latter part of the study than it is in the lower. Work on No. 40 may well be postponed until some of the later studies have been practiced: one cannot expect a pupil to play the elaborate *forlure* with grace and flexibility if he is not at home in the upper positions.

No. 32 is obviously not easy to play in tune, and since good intonation is the first essential in violin playing, the pupil must concentrate on it before giving his attention to other matters. Later, the question of a smooth legato must be taken up. As the study calls for much crossing of strings, the technique of Round Bowing should be introduced, and one who has not already learned it. This vital legato element was discussed on the Violinist's Forum Page last December. One more point in this study deserves mention: the plain, dotted, and tied passages in the major middle section. Most students tend to confuse the relative lengths of these notes.

Many teachers overlook the value of No. 33 and pass it up. As a matter of fact, there is no better bowing exercise in the book. If it is carefully practiced exactly as it is written, with attention paid to every tie, dash, and staccato dot, the sensitivity of the pupil's bow arm will be noticeably improved. For the reasons mentioned last November in the comment on No. 9, thought must also be given to the correct playing of the many passages in dotted rhythm.

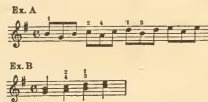
Most young violinists thoroughly enjoy an extended passage on the G string; for this reason, No. 35 is deservedly popular. The pupil's natural enjoyment of the study—which, incidentally, should not be taken faster than $\text{♩} = 66$ —gives the teacher a fine opportunity to impart many essential details of the technique of expression. Any pupil who can play this study well will have no technical troubles with Bach's Air on the G String. It is a good idea, therefore, to let him work on this piece as soon as he has finished with the study.

No. 36 is a valuable *married* exercise and should certainly not be neglected. But it needs to be practiced in the lower half, the bow leaving the string after every stroke. Those passages which include two slurred notes in the same bow with a *staccato* note should be played in the same way. The bow should leave the string after the *staccato* and again after the second

of the slurred notes. Too few études call for continued playing in the lower half, and use should be made of every study that can be so adapted, for a fluent control of this part of the bow is essential to the modern violinist.

The arpeggio passages in No. 37 are among the most difficult in the entire book, the B major arpeggio which occurs several times in the middle section making especially heavy demands on the left hand. For this reason, it is well to hold back the study until most of the others in the book have been practiced. But there is much to be learned from it in the way of expressive technical playing.

One might call No. 39 a "triple-threat" study, in that it should be practiced at the point, in the middle, and at the frog of the bow. Each part of the bow calls for a different motion of the wrist. At the frog and in the middle, the bow should leave the string after each note; at the point, both the *married* and the *détaché* should be used, the bow, of course, remaining on the string. One may consider a fourth "threat" to be present, for the left-hand difficulties are considerable. The study is really a series of broken double-stops, but it should be played as if each triplet were unbroken. For example, in the first measure, Ex. A, should be, in Ex. B.



Even a quite advanced player can gain benefit from this study. Played *spiccato*, at a rapid tempo and omitting all slurs, it is a splendid exercise for promoting lightness and coordination in the right arm.

No. 41 is something of a rarity, in that it has extended passages in the lower half of the bow. The passages so marked should be played about halfway between the middle and the frog, the bow leaving the string after each note. Little or no arm should be used, the bow deriving its motion from the wrist joint. In the sections to be played at the point, each note must be sharply articulated. Throughout the study, the accent should be on the appoggiatura, not on the following note. The left-hand difficulties in No. 41 are not exacting, so the pupil should see to it that he derives all possible benefit from its value as a bowing study.

An entirely different type of bowing technique is to be found in No. 42. Here the bow remains on the string throughout the study. Some arm motion is necessary in order to gain enough length of stroke for the pairs of slurred notes. The left-hand difficulties in No. 41 are not exacting, so the pupil should see to it that he derives all possible benefit from its value as a bowing study.

At the point, with very short strokes. But the study is of infinitely greater benefit to the student who takes it at the frog and repeats the down bow after each rest. The notes themselves offer little difficulty, so the student can concentrate on the flexibility of his wrist and on keeping his right elbow at the same level as the frog of the bow.

A sharp *married* alternating with two slurred notes is the predominant feature of No. 43. Very short bow strokes should be used in all passages marked *piano*, the strokes being lengthened for the passages of *crescendo* or *mezzo-forte*. In the *Musette* section, considerably more bow pressure must be applied to the D string than to the open G, otherwise the repeated G will overpower the melodic line. This section contains a trap for the unwary. The notes flow along easily and comfortably for a line and a half—then comes an octave shift! The student who has not prepared his hand for this shift will inevitably find that he has played the upper E too flat.

There is a good deal to be said for No. 45 as a *spiccato* study. However, the numerous slurs complicate matters considerably for a student who has not yet acquired a very fair control of the bowing. In such a case, it is a good idea for him to eliminate the slurs and play the entire study, including the *sforzando* passages, *spiccato* throughout. The slurs can be re-introduced later, if a review of the study is felt to be necessary. The left-hand difficulties are mastered, the *sforzando* passages should be practiced as unbroken octaves.

In No. 46, the demands on both the right hand and the left are exacting, and it should be studied and restudied until it can be played accurately and fluently. In the first three measures and all similar passages, most pupils have a tendency to use insufficient finger grip on the second note of each group. The teacher must be on the watch for this fault, since it is one that can soon become a bad habit. He should also carefully watch the position of the pupil's right hand and arm during the repeated down bows. At the first sign of inflexibility it must be pointed out that at the beginning of each down bow the fingers should be bent, with the arm, wrist, and hand in a straight line parallel with the floor. The middle finger should be practiced as quarter notes until the intonation is secure; otherwise the pupil, captivated by the *ricochet* bowing, will surely forget that playing in tune must be his first concern.

Little need be said about No. 49, except that careful attention should be paid to the marks of expression, and that it is at least as valuable when practiced in the lower half of the bow as when taken near the point. All changes in dynamics are better produced by increasing or decreasing the length of the bow stroke than by altering the bow pressure.

No. 50 is entitled "Bowing-exercise," but actually the left-hand difficulties are greater than those of the right hand. Here, as in No. 46, it is advisable to take the groups of thirty-seconds as single quarter-notes until they can be played accurately in tune. Then, of course, they should be practiced as written, and played entirely from the wrist.

In most editions it is indicated the No. 51 be played "At the point, with very short strokes." But the study is of infinitely greater benefit to the student who takes it at the frog and repeats the down bow after each rest. The notes themselves offer little difficulty, so the student can concentrate on the flexibility of his wrist and on keeping his right elbow at the same level as the frog of the bow.

Rather formidable problems of intonation and rhythm confront the pupil in No. 56; the key is not as easy one, there are many awkward changes in the rhythmic patterns on the (Continued on Page 170)

More About Mazas

The 27 Brilliant Studies

by Harold Berkley

VIOLIN

Edited by Harold Berkley

"MUSIC STUDY EXALTS LIFE"

MARCH, 1947

THE ETUDE

Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.

Professor Emeritus
Oberlin College
Sic Editor, Webster's New
International Dictionary

Shall Patricia Learn Theory Too?

Q. I have as my pupil a married man twenty-four years old who has grown up in a musical family and learns quickly. He has a fine memory but does not care much about performing. But he would like to teach piano, so he wants to learn all about music. He cannot sight read, and because of his age he thinks he can't make his goal. I hate to give this man baby stuff, and I should like to have you advise me as to how to handle the case.—T. B.

A. Your pupil evidently needs some of the material now available that is written especially for adult beginners. I advise you to go to some of the music stores there in New York and ask to see such material. If you don't find what you want, write to the Publishers of *The Ervins* and ask them to send you a package of material suitable for a beginner. Probably this man will progress very rapidly, and I advise you to supplement the material in his study book with the sight-playing of hymn tunes, easy folk songs, and very easy little pieces, playing each one once or twice and then going on to another one though it is not anywhere nearly perfect. It is as possible to put him on some of the slow movements of the Kuhlau sonatas or the Haydn sonatas—or other "adult" material.

I suggest further that you ask your pupil to purchase a copy of "Harmony for Ear, Eye, and Keyboard" (Heacox), and that you go through the lessons with him. Give him some dictation too, and if he has not read any music history, urge him to get Theodore Finney's "History of Music" and study it carefully.

Adult students need to go through more or less the same steps as children, and yet the whole thing may be presented in a different standpoint, and the steps taken may be much longer than the children's steps could be. It is an interesting thing to have a very much larger number of grown people take up the study of a musical instrument, not in order to become performers or teachers, but just for their own satisfaction; and I believe that the piano is the best for a very considerable amount of adult study, because by catering to such pupils—and this is the kind to handle them. It is an entirely different problem from that of teaching children the average teacher will need to study up on the material and methods if he is to be successful.

About Mozart's Sonatas

2. Were Bach's Preludes and Fugues intended for exercises, or are they appropriate recital pieces?—Merle.

A 1. It is utterly impossible to arrange Mozart's piano sonatas in the order of their greatness, for no two people would ever agree upon such a list. It is known that Mozart himself was particularly fond of two of them, the one in C (K. 279) and the one in D (K. 284), and also, I believe, that he himself in public ones that are most frequently played by the great concert artists today: C major (K. 330), D major (K. 331), F major (K. 332), B-flat major (K. 333), C minor (K. 457), F major (K. 533), and D major (K. 576). These facts may, perhaps, give

some clue to those which are generally considered the greatest, or at least the most popular. All of the sonatas, however, are of the highest musical value, and you will find, upon studying the recital programs of the great concert artists over a period of years, that every one of them is played.

We are faced with a similar problem in trying to arrange the sonatas in the order of their difficulty. These sonatas are all written in the same general style, and all present the same problems, namely, perfect technical control, clarity of enunciation, and delicacy of phrasing and nuance. Those in C (K. 545), F (K. 135 and K. 280) and G (K. 283) are generally easier.

and those in C minor (K. 457), C (K. 330), and F (K. 533) are probably the most difficult. The others would lie somewhere between these two lists.

There is certainly no material better for technical study than the Bach Preludes and Fugues, and yet they are also very often regarded for technical pieces, and did not consider, in each himself, however, that point of view. His compositions from arranged the two volumes of the *Well-tempered Clavier* to show the equality of the system of equal temperament and tuning. Many of these preludes and fugues had been composed before these volumes were organized by Bach, and in several instances he transposed and even rewrote them to suit his purpose. At least part of those that he seen previously written may have been composed as exercises for his students. The same volumes that were composed to fill out these volumes were written expressly for that purpose.

tempo and dynamics indications, and sometimes they let the pupil change the tempo a bit if he thinks it sounds better that way. And of course they expect their pupils, in due time, to learn to read the musical score.

All these things and many more must the pupil learn if he is to develop into a little musician instead of continuing to be merely a little puppet worked by strings. But each teacher has his own method of going at all these matters, and it is not for me to suggest either the method or the materials to be used by a teacher in the case of any particular pupil. However, my replies to your specific questions may enlighten both you and the teacher with reference to some of these matters:

1. Music theory is a broad term that covers more or less everything about music as contrasted with playing and singing. It includes the study of notation and terminology, harmony, counterpoint, form, orchestration, and many subdivisions of these. Sometimes courses in singing and ear training are included under the heading of theory because such study is connected so directly with the study of notation. But so far as your child is concerned, music theory consists mostly of the things that I have suggested in my first paragraph above, and probably Patricia's teacher has already made a satisfactory beginning on some of these.

2. Practically everyone inherits the fundamental basis of rhythm, although the amount of the inheritance varies in the case of different individuals. This fundamental inheritance must however be developed by guided experience, or training. The occasional use of the metronome may be of some slight use in helping the pupil to play at a steady tempo, but its habitual use is definitely harmful. The function of the metronome is to help the performer to determine the correct tempo as directed by the composer (or editor), and it has but little value in

A. I am glad to know about Patricia, and I will try to enlighten you concerning some of the things about which you ask. But I cannot tell you specifically what your teacher ought to do in the case of this particular child. Most piano teachers believe that the pupil ought to learn the basic items of theory and general musicianship as he goes along, and that instead of merely learning to play the piano he ought to be studying music as a language so that he is able to read and to understand this language as well as to play or sing. Therefore they

[illegible]

Mr. Leon was born in Chelm, near Lublin, Poland, October 10, 1904. He had no organized musical instruction in his native Poland. He studied music on his own, and he was a self-taught pianist. His family did not want him to become a musician and discouraged his efforts. When he came to America alone, not so much with the idea of making his fortune, but with that of following his ideal of becoming a musician, he was not at all prepared to find out that he had, other than his postage money, for a new violin. He faced the New World with nothing more formidable than a violin and a few dollars. He knew that to go ahead in music he realized that it was first necessary to make a fortune. He had a brother in Philadelphia who was a violinist and a pianist. He was a professional musician. By reason of hard labor, enterprise, and originality, he found himself at the age of thirty years. (In 1934) the professional musician, he organized small orchestras devoted largely to popular music, as a part of a process in teaching himself

At the same time he went once a week to New York to study conducting with Paul Breisach, of the Metropolitan Opera Company. He also studied with Martin Rich of The Curtis Institute of Music, Philadelphia. In addition, he did an enormous amount of self-study, through books and scores, accumulating a large personal library which also includes a vast collection of the world's great music on records. His ideas upon the relation of music to life are distinctive and indicate what may be accomplished in a relatively short time, with proper enterprise and experienced direction.

“EVERY day, at the beginning of his career, has the opportunity to look ahead and determine how he wishes his life course to proceed. It is necessary for him to make money, to some extent, in order to live. Now the question is, how shall he look upon this problem? Surely, making money is not the end and aim of human existence! If this were the case, life would be a very drab and useless thing. Music, and the power of music to bring beauty and joy and human understanding to the lives of men, must be the starting point. I feel sorry for the man who gives all of his thought and energy to making money for his own selfish gratification and wastes it upon useless extravagances and what, in many cases, is cheap dissipation of the gifts that the Almighty gave him.

"It is a good thing for a man to know his own limitations, because in this way he can work incessantly and prepare himself for better things. I worked very hard to make myself a conductor who would be acceptable to a group of the best musicians I could enlist. This is the way I went about it. First, I engaged six men from The Philadelphia Orchestra. We came together and I outlined my objectives to them. They

MUSIC IN THE OFFICE
Mr. Leon's office is wired with a public address system to the entire plant, through which music is broadcast to the workers.

ere to make up an orchestra that would bring entertainment of the higher type of popular music, that at the same time was good music, to returning wounded veterans, and to hospitals. (The orchestra now numbers eighty-five, all from The Philadelphia Orchestra, and has been playing in the city since 1919.) I came from the orchestra where I was acceptable to men. We had some rehearsals and I told the men that had no idea of introducing symphonic music until I knew enough about conducting such music to do it with confidence and credit. They were willing to do anything I asked them to do, and I gave really worthy programs of inspiring music in veterans' hospitals. Among the groups visited were the Thomas Hodgland General Hospital and the Army Ground and Force Corps, both at Atlantic City; the U. S. Naval Hospital, Swarthmore; the U. S. Naval Hospital, Philadelphia; the U. S. Naval Hospital, Philadelphia, and the U. S. Naval Hospital, Philadelphia, Pennsylvania.

"At the conclusion of the war the enthusiasm of the audiences convinced me that Philadelphia should have fine 'Pops' orchestra, such as those which are now supplying an important need in other cities. The con-

certs were to be confined to light classics. There are and always will be millions of people who might be uncomfortable at a severely classical concert but who are overjoyed to hear the light classics effectively played by the best obtainable musicians. Up to this time there was only one permanent "Pops" orchestra in America, the Boston "Pops." After ours was established, several others were started. The organization and management of such an orchestra is a serious business undertaking and is no plaything for amateurs.

"At our November concert in the Academy of Music, Philadelphia, we had eighty-one men in the orchestra and as soloists. The rental of the Academy is five hundred and fifty dollars. The cost of the orchestra for two rehearsals is about \$4,000. The price of the soloist may range from (Continued on Page 180)

* Mr. Leon received grateful thanks from the patients, the American Red Cross, and all the veterans' organizations for these heart-warming contributions. On June 1, he conducted an orchestra of one hundred at the Academy of Music for a war bond concert. The house was crowded to capacity and brought in receipts of a million and a half dollars. For this contribution he received the following citation: "In appreciation of services and patriotic cooperation rendered in behalf of the War Finance Program, the citation is awarded to Max Leon, given this 7th day of July, 1945.—H. B. THOMPSON."

PERCY GRAINGER AND MAX LEON
knowledge the enthusiastic appreciation of the audience,
er the concert at the Academy of Music, Philadelphia, las
November.

MR. LEON REHEARSING
At the Academy of Music, Philadelphia

Rudolph Ganz

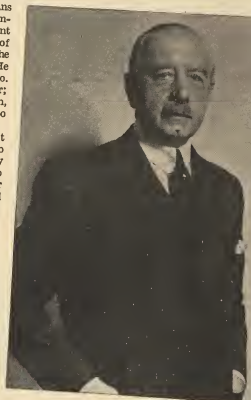
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The remaining (3) will have relatively successful careers if two (2) of them become good teachers who can demonstrate quality of tone, musical speech, understand proportion and continuity in piano playing; and their background should become more general than just musical. The remaining pianist or tenth (10)

Too many music students aspire to a career without having the right to do so. It is up to the teacher to be frank, and honest. He should say, "You have a very nice talent, and you will be a very good teacher who will be able to perform," or "You have a flair for public performance, and your personality will lend itself to popular success." The teacher should certainly add, "to get to the top you will have to work very hard, and you will have to take disappointments like a soldier."

In my short life, I have seen many wonderful talents. Some have arrived, some have stood still, and others have gone astray. I would say that the proportion among ten gifted students despite all of their ambition for a career would be: three of them will marry early. Now these three have a desire to go on; that they establish a home, and then the first baby arrives.

two (2) stand still or fall back because of acute illness, or the inability to work properly. In many cases it is lack of discipline, the absence of which may



DR. RUDOLPH GANZ

Opportunities for the Pianist of Today

There are golden opportunities in colleges for good teachers of piano, and many pianists are making a good living in their private studios today. A pianist can supplement his income as a church organist, and every symphony orchestra has one good job for a pianist. Let us not forget the vast field open for good accompanists. They are needed by recitals for good everywhere.

Let us glance at the more commercial side of piano playing, and the opportunities that are offered. Every swing band must have a pianist who can play good swing, and this requires a good technical foundation.

"MUSIC STUDY EXALTS LIFE"

All radio stations employ pianists for both swing and classical playing, and motion picture studios, and recording studios must engage good routine players. There is also a new trend in some of the smart cafes in the larger cities to "allow" a guest pianist to feature his classical repertoire.

The Child Prodigy

I feel that all child prodigies are born five years too soon. We have had too many of them with short careers because they were appreciated before they were ready to be appreciated. It is unfortunate that prodigies must have parents, for many wonderful talents have been lost on account of the egotistical attitude of the parents. They so often exploit their children with monetary reasons in mind, and then appears the unscrupulous manager who generally finishes the job, and the prodigy. The juice of the talent is squeezed out before the fruit is ripe.

Today, the standards of excellency of performance are so distinct that a few years in age do not count. It is better to prepare slowly for what is considered your first initial step.

Teaching the Child to Arrive Through Musical H

What greater happiness could await a parent whose child has learned to express himself, however modestly, through a musical instrument; to watch his progress, and see his happy little face when he has accomplished what he has longed and studied for! To hear him speak of things fanciful and not tangible. The willingness to achieve, the desire to become one of those who can do something, whose talent however inconspicuous will not be wasted, and whose fragile soul will rise to speak to others.

What parent could desire to have this child remain dull to the better things of life, to the very things that they may not have had a chance to aspire to themselves. What parent could refuse to let his little ones participate in this great cultural movement which has taken hold of our nation. A parent should not aspire to push his child, so that he will have monetary results from him; but to push his child into the enjoyment of music which is his right.

Melody, Harmony, Rhythm, and Color

Melody, harmony, rhythm, and color, will in the end create a permanent personality in the performer. To have acquired them to a certain degree means to have culture. There is no art without culture. So let's begin to teach the most important principles of interpretation to the children at the earliest possible moment.

Are not contrasts the most powerful means of commanding attention during a performance? Is not contrast the secret of program making? Why not contrast the small child with the adult, the young with the old, the energetic and vivifying effects of *forte* and the soothing blessings of *piano*? Thus the child begins to live in two worlds, the one which is around us, the outward one, and the more inward one which dwells within us, and the more broken down, arpeggio, interval, skip, and so on, can be studied in both *forte* and *piano*, thus eliminating from the child that deadly enemy of personality, *mi*, indifference, of hesitation, that apostle of indifference, of hesitation, and inferiority complexes. Any child having

Any child having acquired the ability to portray two distinctly opposite expressions has mastered the principle of contrast and is therefore on the way to interpretation. In my humble belief, the conquering of the technic of contrast is the first step to worthwhile self expression. Yes and no, black and white, day and night, sun and moon, happiness and sadness, life and death, what riches are contained in these contrasts! They command both nature and humanity by their eternal forcefulness of variety and contrast by their values.

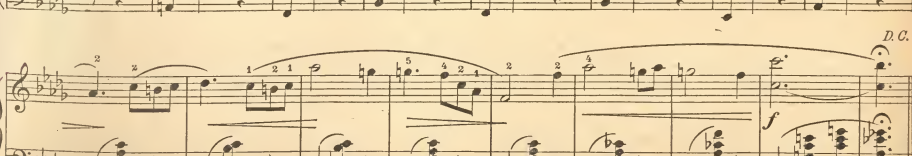
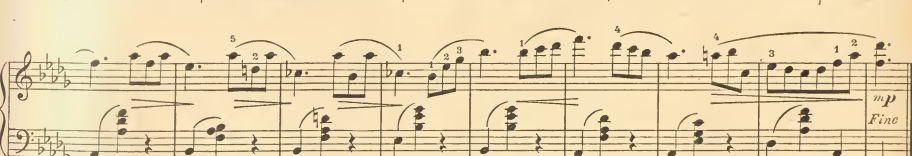
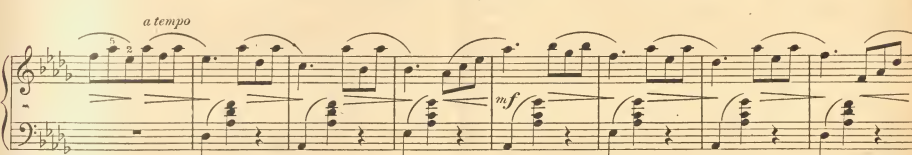
Second in importance as to technical achievement I consider: Evenness of Tone. By that I mean the playing of any pattern, be it scale or chord like, with the same quality of tone both in *forte*, and *piano*. It takes great discipline of the mind and ear to maintain an absolutely correct continuity of tone.

"Speed" is the next goal of the student. Many can play fast. Few only can control their speed. My advice is to study slowly and (Continued on Page 168)

SWAYING DANCER

Note the *rubato* in the first measure of this graceful piece which "fits the hand" so acceptably. If this composition is played in "cut and dried" conventional fashion, it will lose much of its charm. Observe the phrasing marks carefully. Grade 3 $\frac{1}{2}$.

N. LOUISE WRIGHT



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1.1.5

AIR

From "SUITE No. 3 in D"

J. S. BACH

Arranged by Henry Levine

This luscious theme, the celebrated *Air on the G String* for violin, is one of Bach's most loved works. Arranged for piano, it appears here in the key of C. The eighth notes in the left hand accompaniment are usually played *staccato* (never "jerky") throughout, and this contrast with the extreme *legato* of the right hand contributes much to the beauty of the work. Bach's father taught John Sebastian the violin, and he played the instrument effectively. Grade 4.

Adagio (♩=63)

p cantabile ed espressivo

Pod. simile

mf

pp dolce

cresc.

p

cresc.

p

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Copyright 1946 by Theodore Presser Co. Sometimes played:

mf

mp

p

poco rit.

b) Often played:

SOUVENIR D'AMOUR

Many Etude readers will be fascinated with this piece of musical sentiment, which is essentially pianistic in every respect. The very effective climax at the end of the middle section may be made as dramatic as the performer's technic permits. It should be sonorous without any suggestion of "pounding." Grade 5.

Andantino espressivo ♩=108

REGINALD MARTIN

mp

rubato

mf

p

simile

mf

a tempo

rall.

mf

mf

p

Fine

V.S.

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Poco più mosso

Musical score for 'Poco più mosso'. The piece is in 3/4 time and features a variety of dynamics and articulations. The first system begins with a forte (*mf*) dynamic and includes fingerings (1, 2, 3, 4) and slurs. The second system continues with a piano (*p*) dynamic and includes slurs and fingerings. The third system features a mezzo-forte (*mf*) dynamic and includes a crescendo and acceleration marking (*cresc. ed accel.*) leading to a fortissimo (*f*) dynamic. The fourth system includes a piano allargando marking (*poco allargando*) and a fortissimo (*ff*) dynamic. The fifth system includes a fortissimo (*ff*) dynamic and a decrescendo and rallentando marking (*dim. e rall.*) leading to a mezzo-piano (*mp*) dynamic. The piece concludes with a decrescendo and rallentando marking (*dim. e rall.*) and a mezzo-piano (*mp*) dynamic.

SONG OF THE MILL

The movement of the mill wheel must always be observed in the background of this composition. The composer has done a fine piece of work here in indicating the subtle accents in the left hand. Pedal as indicated, and do not permit it to be blurred at any point. Grade 3.

Quietly and Smoothly ($\text{♩} = 72$)

GLEN BARTON

Musical score for 'Song of the Mill'. The piece is in 3/4 time and features a variety of dynamics and articulations. The first system begins with a mezzo-piano (*mp*) dynamic and includes fingerings (1, 2, 3, 4) and slurs. The second system continues with a mezzo-piano (*mp*) dynamic and includes a crescendo marking (*cresc.*) and a piano (*p*) dynamic. The third system features a mezzo-piano (*mp*) dynamic and includes a piano (*p*) dynamic and a first ending marking (*1st time*). The fourth system includes a last ending marking (*Last time*) and a piano (*p*) dynamic. The fifth system includes a fortissimo (*ff*) dynamic and a fortissimo (*ff*) dynamic. The sixth system includes a fortissimo (*ff*) dynamic and a fortissimo (*ff*) dynamic. The seventh system includes a fortissimo (*ff*) dynamic and a fortissimo (*ff*) dynamic. The eighth system includes a fortissimo (*ff*) dynamic and a fortissimo (*ff*) dynamic. The ninth system includes a fortissimo (*ff*) dynamic and a fortissimo (*ff*) dynamic. The tenth system includes a fortissimo (*ff*) dynamic and a fortissimo (*ff*) dynamic. The piece concludes with a fortissimo (*ff*) dynamic and a fortissimo (*ff*) dynamic.

REVOLT IN RHYTHM

WITH APOLOGIES TO RODOLPHE KREUTZER

This is an extremely clever study and one most beneficial to students who have difficulty in forming stable tune and rhythm concepts. It of course must be played with great time accuracy. Grade 3.

Moderately ($\text{♩} = 92$)

Keep steady tempo throughout

ROBERT SYD DUNCAN

mf Play with crisp staccato touch

ENTICEMENT

ARGENTINE TANGO

CARLOS RENALDO

Tempo di Tango ($\text{♩} = 72$)

f *mp* *l.h. over r.h.* *mf* *simile* *f* *l.h.*

p *mf* *simile* *f*

LADY IN ORGANDY

This little minuet in Mozartean style is so exceedingly simple and yet so fresh that it will be welcomed by many. It should be played with primness, yet with grace. Grade 2-3

Tempo di Minnetto (♩=120)

STANFORD KING

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THE KULOR

SARABANDE

ANDRÉ DESTOUCHES
Arranged by Karl Rissland

Andante tendrement

Violin
Piano
con Pedalo

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THOUGHTS OF SPRING

Words and Music by
EDNA EARLE DUNLAP

Slowly

7 *mf* *l.h.* *rit.* *r.h.* *l.h.*

wistfully
mp a tempo

1. How can I ev-er bear the spring
2. How can I ev-er bear the spring
When ev-ry green and ev-ry
When each day's love-li-ness will

To Coda

grow - ing thing Will speak
on - ly bring The thought of you?

Soft-ly a-cross your

rit. *D.C. al*

rest - ing place, Where grass is green-ing new. is green ing new?

CODA

mf with increasing intensity
To see your li-lacs in their sweet ar-ray,

The ros-es you but tend-ed yes - ter-day, And know that you'll not pass a - gain this way.

How can I bear the spring?

Sw: Strings 8-
Gt: Solo Stop
Ped: 16' to Sw.

Hammond Organ Registration

Gt. [2] (10) 00 7513 100

[2] (11) 08 8800 000

Sw. [2] (10) 10 7615 201

SONG OF THE GOOD SHEPHERD

(INTRODUCING "DOMINUS REGIT ME")

And so through all the length of days
Thy goodness faileth never;
Good Shepherd, may I sing Thy praise
Within Thy house forever!

Henry W. Baker

ROLAND DIGGLE

Andante espressivo

MANUALS

PEDAL

Ped. 42

Ped. 64

cresc.

dim.

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THE ETUDE

reduce

Sw. [2]

p

Sw. [2]

p

rit

Ped. 42

Ped. staccato

Sw. [2]

p

Sw. [2]

p

Gt. [2]

Sw. [2]

Chimes

rit

Sw. [2]

* Dominus Regit Me by John B. Dykes.
** Play chimes an octave higher.

MARCH 1947

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IN THE CROSS OF CHRIST I GLORY

SECONDO

ITHAMAR CONKEY
Arr. by Clarence Kohlmann

Andante con moto

mp

rall.

mp a tempo

cresc.

simile

energico

mf

Tempo I

cresc.

rit. e dim.

IN THE CROSS OF CHRIST I GLORY

PRIMO

ITHAMAR CONKEY
Arr. by Clarence Kohlmann

Andante con moto

mp

rall.

mp a tempo

cresc.

mf

energico

mf

Tempo I

f

ff

rit. e dim.



TOMAHAWK DANCE

Grade 1.

Stealthily (♩ = 120)

BRUCE CARLETON

Musical score for 'TOMAHAWK DANCE' (Grade 1). The score is in 4/4 time and consists of three systems of piano accompaniment. The first system starts with a forte (f) dynamic. The second system includes a mezzo-forte (mf) dynamic. The third system includes a 'slower and softer' instruction and a forte (f) dynamic. The score features various musical notations including eighth and sixteenth notes, rests, and fingerings.

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SCHOOL IS OUT!

ADA RICHTER

Grade 1½.

Allegretto (♩ = 92)

Musical score for 'SCHOOL IS OUT!' (Grade 1½). The score is in 6/8 time and includes vocal lines and piano accompaniment. The lyrics are: 'School is o-ver for to-day; Put your books and pen-cils a-way! School is o-ver. Hip hur-ray! Now we can play out-side! Fine'. The score includes dynamics such as mezzo-forte (mf), piano (p), and fortissimo (f), as well as instructions like 'Fino' and 'rit. D.C.'. The score is divided into three systems.

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THE ETUDE

THE WINDING RIVER

Grade 2.

Smoothly flowing (♩ = about 100)

BERENICE BENSON BENTLEY

Musical score for 'THE WINDING RIVER' (Grade 2). The score is in 6/8 time and consists of three systems of piano accompaniment. The first system starts with a mezzo-forte (mf) dynamic. The second system includes a piano (p) dynamic and a 'slight retard' instruction. The third system includes a 'still slower' instruction and a 'retarding' instruction. The score features various musical notations including eighth and sixteenth notes, rests, and fingerings.

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PIANO AND
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Pianist's Page

(Continued from Page 138)

only playing without confidence a few years ago, but who despaired of ever playing at all, who now perform authoritatively, and what is more important, have become happy, well-adjusted human beings who in their turn are spreading the gospel to hundreds of other young people.

4. "Exam" Tension

When students complain of the tension they are under at school examination times tell them that their music can give them relaxation and rest at these periods instead of added tension. Advise them to "knock off" a little while several times a day from their exam-cramming to go to the piano; assure them that they will return refreshed to their studying, able to "cram" twice as quickly and surely!

Why do so many doctors, mathematicians, and scientists study music seriously if not to relieve their mind's strain from the concentrated problems which they must face? ... Impress this on your students.

Treat them lightly at "exam" times. ... Do not require memorization or concentrated technique, make no demands for perfection or finish. ... During these days their music must be for fun and relaxation only—a pleasant review of old pieces,

some easy sight reading, a "popular song" or sentimental radio tune, simple improvising, and so forth.

5. Genius

Someone has, also, debunked the familiar definition of genius by stating that the "infinite capacity for taking pains" is a contradiction. If you take pains you are straining yourself, but if you have infinite capacity, nothing can be a strain to you. ... Hm-m! ... That's probably right!

And as to our convenient escape-word, "Inspiration," let's not forget that it never occurs except as the reward of strenuous work.

6. A Young Man's Credo

Many persons have asked me to print the "credo" sent me during the war by a young twenty year old soldier friend from the wilds of New Guinea. Here it is: "I don't know it all, but I know a little enough to learn more; and I can't help but feel that the eternal quest after knowledge and understanding is the only worthwhile calling in life. ... That's my religion; and as a religion determines the course of a willful existence, so shall that attitude become the inspiration of my life."

What's the Name, Please?

by William Parks Grant

LISTING compositions for recital programs why not give the first name of the composer as well as his family name? I have two names, so probably do you, and so in all probability do most of our pupils. It will make the composers of the recital pieces seem much more real and close to the audience if they are listed by their complete names.

One of our important duties is to make students realize that music is written by real, live, flesh-and-blood people, not mythical, legendary beings. The possession of both a "first" and a "last" name makes anyone seem close, real, down-to-earth.

Socrates had just one name, it is true, and so apparently did Nebuchadnezzar, Tutankhamen, and Moses, but we must not place music in the remote antiquity which these great names suggest. There are probably people in this world who think that Beethoven lived about the time the Pyramids were built; such a notion can be prevented at the source, or quickly destroyed if already formed—by simply giving the man his full name. It makes him seem more of a "regular fellow." Therefore on a program of a student's recital it is often advisable to follow the name of the composer with the date of his birth and of his death, thus Camille Saint-Saëns (1835-1921).

There are more practical reasons than these—reasons that pertain to the best educated of us. In the case of a little-known composer, merely mentioning his last name is hardly better than not identifying him at all. The full name introduces him; the last name alone is merely a name and nothing more. There is still a better reason. Although there seems to be only one Beethoven,

one Brahms, one Chopin, and one Debussy, there are other names in music which seem to occur again and again. Some of these names, and the number of people possessing them who can be called to mind off-hand, are:	
Bach	At least 5
Handel or Händel	2
Mozart	2
Puccini	5
Haydn	2
Schubert (not including Schubert and Schubert)	3
Schumann or Schuman	4
Mendelssohn	3
Wagner	4
Cooper	At least 3
Franck or Frank	4
Strauss or Straus	7
Arne	2
Cabrelli	2
Martini	2
Giordani or Giordano	At least 3
Scarlatti	3
Nerini	4
Rogers or Rodgers	4
Griffes or Griffis	2
Williams	(or more) 4
Thompson or Thomson (perhaps more)	9
Rubinstein	4
Stamitz	3

This list could be prolonged, or the figures enlarged, by use of reference books. Opening "Crowe's Dictionary" at random disclosed a page listing six composers named Schmitt, Schmidt, or Schmitt, just as an example.

Please remember that Solfeggietto, The Bee, Under the Double Eagle, and Oh Worship the King were not written by Bach, Schubert, Wagner, and Haydn respectively, but by lesser men who happened to possess these famous names.



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The Technique of Arriving

(Continued from Page 144)

then, with the same distinct quality of tone double the speed of the exercise. Nothing will be accomplished unless this speeding-up has been accomplished in both *forte* and *piano*.

The next conquest is again in the direction of expression. Rise and fall are first cousins to loud and soft. They demand a great deal of attention. To be able to play a two octave scale upward, starting piano and gradually increasing the tone to *forte*, ending or beginning with *forte* and decreasing the tone to the last note played piano, is another achievement. Play that scale in three different speeds with the same and then with the inverted dynamic scheme, and you will find yourself on the way to interesting results of interpretation.

If all teachers were conscientious to the point of insisting upon correct reading of the text, both as to notes and as to dynamics and other indications of the composer, life would be easier for all of us, and the creators of the master works could rest in peace. No correct interpretation is possible without correct reading. I personally consider the lack of discipline in the approach to first study on the part of the average student a real drawback in the popularization of good music. Indifference is the foe of clarity of purpose and of performance.

Yes, a very few pianists arrive at the top and stay there, and some, including prodigies, arrive and slip back into oblivion; but many have the chance to arrive at happiness and joy, a good life, and a good living, by pursuing and then accepting the opportunities that come their way.

Confucius many thousands of years ago said, "If there were more music in the world, there would be more politeness and less war." The power of music is divine.

The Cello—Virtuosity or Musicianship

(Continued from Page 129)

review drills all through one's career. In assessing my own predilection for scale study, I may say that when I enter a town an hour before I am to play a concert, I spend that hour, not on any scientific period of scale practice, but my scales are in sound order, my finger-work will be, too.

"It is a very much harder matter to develop musical thought in a student who has fleet fingers (and who may have spent far more years in thinking of his fingers alone). In such cases, I give them Bach, Beethoven, and other works requiring inwardness of perception. For them, I play these works of musical utopia will not kill individuality. While the young student still lacks musical help to his own, it will be an immense benefit before him—and when he gets to the point at which he does have musical

thoughts to communicate, he will quite simply communicate them. If he does not—then the fault will be, not that of copying a teacher, but of having nothing of his own to say!

"And, of course, the student should hear as much good music, of all kinds, as he possibly can. He should play chamber works. He should concentrate on the inwardly perceptive expression of great artists, finding out, not how they say things, but what they have to say. There are specific cures for technical weaknesses; there is no single remedy for lack of musicality. Simply, the person—the human equation—of the student, must be sound and rounded out to the point where he can think and make music.

'Cello Literature

"Finally, there is yet another problem for the young 'cellist, and that is the question of what he shall play. It troubles me greatly when I hear that the 'cello literature is 'small,' and therefore hackneyed. Actually, in the last four years, more valuable 'cello works have been composed than in the preceding century and a half! I cite the Sonata and Concerto of Samuel Barber; Concerto and Variations by Hindemith; Two Concerti and two Sonatas by Martinu; Concerto Profekoff; Concerto by Mikolajewsky; Sonata by Shostakovich; Concerto and Fantasia by Villa-Lobos; Concerto and Sonatas by Guarnieri—and many more. The works are there, but we do not seem to have them! In preparing concert schedules, managers send out, each year, the full repertoires of their artists to the local managers who sell what is to be performed in their communities. When these vital and excellent new works are included among the works of standard repertoire, the local managers generally select the standard works—Schumann, Haydn, Dvorak, which, of course, are magnificent works, but which cannot be listened to all the time. Yet, by managerial selection, they are heard all the time—and the critics then write that the literature of the 'cello is too standardized and too limited! What happens is that an artist begs to be allowed to play new music, is not allowed to play new music, and is then censured for not playing new music!

"In South America, a system exists which I offer for consideration. Every foreign artist who comes for a tour-visits his program at least once, not by a local native composer. In such a way the composers get their chance to be heard, and the public is kept abreast of new musical developments, and thus the habit of hearing and judging of new works and new forms. I do not think that this is 'musical nationalism' of an unpleasant or dangerous kind. Instead, I think it is a very practical means of helping the entire cause of musical development. It might be worthy trying here!

"In the last analysis, the greatest service that can be rendered the 'cello student is to keep him aware of music. If he can develop himself to the point of making music, he will close the gap that still seems to exist between artistic performance and finger-work; he will become a musician rather than a technician; he will bring new meaning to his own playing, and will thus help to make the 'cello more popular—a result which will help him as much as the 'cello. Only a series of truly musical performers, however, can accomplish this!"

ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

Q. From my youth I have been enthusiastic about musical concerts, but being a child of a broken home I have not had the advantages nor discipline of a church choir. I know the love and sacrifice of my mother. For twelve years I willingly and cheerfully served my church as a singing organist and pianist, helping wherever and whenever possible, only to find myself the victim of a church church organist and choir. When electing officers for the year, our organist did not elect an assistant but added another organist. Do you advise working for a B. A. Degree to prepare for a better position? I have the ability to teach in a school. I feel that I am a musician.

A. The disappointments such as you mention are of course discouraging, but our advice is, do not take it too seriously, and do not let it "get you down." Apparently you have a good piano foundation, and certainly further study, either for the B. A. Degree, or preparation to teach music in the schools, is well worth while. In the meantime probably you can obtain a position as organist in another church, which will give you experience and opportunities for practice. If your son is musically inclined we should not hesitate at all to give him the best possible in the way of musical education. Our experience has been that for the most part musicians are a pretty good lot, and a fortunate experience should not "sour" your outlook on the profession in general.

Q. Where may I secure information regarding the organ in the Convention Hall, Atlantic City, New Jersey? Also concerning other large organs, and theater organs—K. G. S.

A. Information of this sort is not, to the best of our knowledge, contained in any one book, but the specifications of many of these large organs have appeared from time to time in various issues of "The Diapason," Chicago, Illinois. The publishers will advise you from their index regarding the issues in which any particular organ has appeared, and may be able to supply copies. Or, "The Diapason" files in your local library will undoubtedly have information along this line.

Q. Could you please tell me when the first electric Blower was adapted to the organ. What were the largest, church, residential, and public pipe organs?—R. K. S.

A. We have been unable to obtain specific information as to just when the electric blower was first used, but it was undoubtedly a fairly early part of the present century. We do not have precise information as to the "largest" organs, but among the larger church organs would be that of the Mormon Tabernacle, Salt Lake City, Utah. One of the largest would be that in the residence of Pierre B. du Pont, near Wilmington, Del. Two of the large public organs would be the one in the Municipal Auditorium, Atlantic City, New Jersey, and the one in the John Wanamaker Store, Philadelphia.

Q. About what would be the cost of a new reed organ with two manuals and pedal? Do you think that such an organ would be less likely to get out of commission than an electronic organ? Do the reed kinds of reed organs have tones similar to pipe organs? Can anyone give me address of a firm in San Francisco where I might see a two manual, pedal, reed organ?—G. T.

A. Under present conditions it is impossible to estimate prices of organs, but we are sending you the name of a firm which would be glad to give you particulars, and also the names of their representatives in your vicinity, where you can probably see an organ. We send names of firms who might have organs of this sort, a reed organ tone, by its very nature, is different from that of a pipe organ, but reed organ manufacturers have endeavored, to some extent fairly successfully,

in imitating pipe organ tones.

Q. In a recent issue of The Etude there is a composition for organ I believe, by Hindemith. Kindly tell me the meaning of the following which are under the title:

A2 (10) 12-488-421
B (11) 17-488-321, and so forth

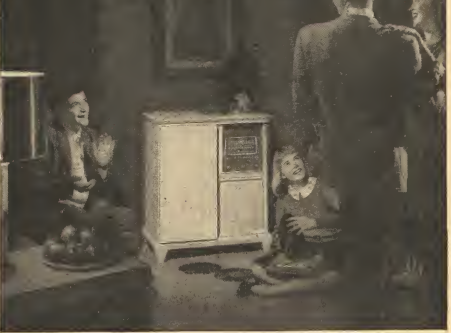
I have noticed similar numbers in Tomser's book of organ selections, and have often wondered what they meant?—K. C.

A. The numbers in question refer to registration indicated for the Hammond organ, which is quite different in set-up from the regular pipe organ. The A2 and B are the "preset" keys for the two manuals, and the numbers are suggestions for the harmonic draw bars. As so many Hammond organs are in use, publishers of organ music now show suggested registrations for both the regular pipe organ and the Hammond instrument.

Q. I am a church organist. About two years ago a lovely new chapel was built in our locality, in which was placed a — organ (electric), with the thought of later adding pipes. This organ, as most electric cabinets, has a tendency to be gruff in the bass, when heavy or full organ is used. As this is a new experience to me, having used only pipe organs, I have played previously, I would appreciate a little help in the way of literature for this particular organ. We have Small and Great keyboards as well as foot pedals. When soft organ is played it is fairly satisfactory, other than the gruffness of the mechanics. Since our chapel is often open to an audience of 1,000 or more people, the full organ is needed very much.—O. B.

A. We know of no literature which would help in a case of this sort, unless the manufacturers themselves have a pamphlet of instructions. You refer to an "electric" organ, by which we presume you mean a reed organ operated by electric pumps. The writer once played, experimentally, on a somewhat similar organ, and is inclined to believe the quality of tone production is in the organ itself, and little can be done to change it. As you become accustomed to the playing of this instrument it is probable that you will develop a certain "feel" which will enable you to produce the best tones of which the organ is capable, but beyond this little can be done.

Q. Enclosed is a list of stops of our one manual reed organ: Diapason #1, Vox Humana #2, Trumpet #3, Flute #4, Wild Flute #5, Harp Aeoline #7, Violina #8, Cornet #9, Sub-Bass #10, and so forth. Please give me combinations for congregational hymn singing. Also for melody in left hand, and in right hand. When are the 2 stops used? Would also like a list of instructions for the organ. I have used for a minute recital of wedding music. Suggested combinations for offertories and preludes would be appreciated.—H. F. H.

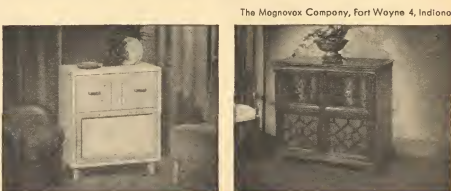


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S.A.T.B.		S.A.	
103	Hail Gladdening Light...KASTALSKY-Roy	113*	The Lilac Tree (Perispych)...GARTLAN
104	O God Beneath Thy Guiding Hand (20)...TALLIS-Stefan	120	Let Freedom Ring...SCHRAMA
105	Conjuncta Domina (Sing Unto the Lord)...HASSLER-Trey	121	The World Is Yours...SCHRAMA
106	In the Valley Below (20)...Manney	122	Breve New World (A Pan-American Song)...SCHRAMA
107	Fearful of the Judgment Day...SWIFT	123	Men Petit Mari (My Little Husband)...HERRIED
110*	The Lilac Tree (Perispych)...GARTLAN-Baker		
111	Let Freedom Ring...SCHRAMA		
112	God Save the People...GENE-ELIOTT		
114	Praise Jehovah (20)...MOZART-Binder		
115	O Saviour of the World...GOSS-Roy		
117	The American Song (20)...MARTIN-Stein		
124	God, the All Powerful...LWOF-Walton		
125	Sweet Jesus, Guide My Feet...NEEKER		
126	Breve New World (A Pan-American Song)...SCHRAMA		
127	Songs of Praise...SCHRAMA-MONAGHERY		
128	Sweet Spirit, Comfort Me (20)...BRATTON-HERICK		
129	Lord, Now Lettest Thou Thy Servant (120)...KING		
130	Come Now, Neath Jesus Cross (20)...Moller-Halt		
131	Bless the Lord, O My Soul (A Cappella)...GESSLER		
136	I Will Live the Whole Day (The Hills) (120)...ERWIN-Harmon		
138	Hymn of the Soviet Union (100)...ALEXANDROV-UTENMEYER		
141	Laudamus Te...PERGOLINI-Fullin		
143	Send Unto The Lord A New Song...FRANCIS		
145	Where Willows Bend (20)...ELLIS		
146	Kde Su Kravaj Me (Slovak Folk-tune) (20)...Schimmerling		
150	Come My Way, My Truth, My Life (120)...WICKLINE		
152	Old Joe Clark...BLEDSOE		
155	All Hail Shish Ben Teken Avon...Herried		
156	Song of The Russian Plains (Medecvaldine) (20)...Strickling		
158	African Water (Old Song) (20)...Strickling		
160	The Immortal Father's Face (African Water) (20)...KING		
161	All Ye Angels of God (African Water) (20)...KING		
162	Come Holy Ghost (Anthem) (120)...COWELL		
163	The Irishman's Life (120)...HALL		
167	Whispering Vale (Arlene's Suite No. 1) (120)...BIZET-Strickling		
168	My Mother (Chorus) (120)...COWELL		
169	My Mother (Chorus) (120)...COWELL		
170	Little Dove (S.A.T.B.)...Robb		
171	Old Joe Clark...Klingmeyer		
181	Palm 113 (20)...SCHIMMERLING		
184	Old Rede, Rede...SULLIVAN-Strickling		
185	Palm of the Harvest (20)...GESSLER		
186	Palm of the Harvest (20)...GESSLER		
187	Let The Nations (African Water) (20)...WALTON		
188	Let The Nations (African Water) (20)...WALTON		
189	Let The Nations (African Water) (20)...WALTON		
190	Let The Nations (African Water) (20)...WALTON		
191	Let The Nations (African Water) (20)...WALTON		
192	Let The Nations (African Water) (20)...WALTON		
193	Let The Nations (African Water) (20)...WALTON		
194	Let The Nations (African Water) (20)...WALTON		
195	Let The Nations (African Water) (20)...WALTON		
196	Let The Nations (African Water) (20)...WALTON		
197	Let The Nations (African Water) (20)...WALTON		
198	Let The Nations (African Water) (20)...WALTON		
199	Let The Nations (African Water) (20)...WALTON		
200	Let The Nations (African Water) (20)...WALTON		

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"MUSIC STUDY EXALTS LIFE"

More About Mazas

(Continued from Page 141)

second page are complicated. It is just as well that the study appears at the end of the book. One of the commonest faults usually becomes evident in the first measure: The thirty-second note following the rest is nearly always played too long. As the figure occurs very many times, keen attention is required to keep

From the foregoing notes it will be seen that these studies furnish widely diversified material for the development of both right- and left-hand technique. The needs of the bow arm as a means of artistic expression are particularly well taken care of. It would seem to be impossible for the pupil to study Mazas thoroughly and emerge with an undeveloped bow arm, yet very many succeed triumphantly in doing so! Can it be that all of them are careless? Or is it, perhaps, that the necessity for a good bowing technique has never been brought clearly home to them?

S.S.A.

100	O Saviour of the World...GOSS-Roy
101	In the Boat...COUTER-Whit
102	In the Valley Below (20)...Manney
109*	The Lilac Tree (Perispych)...GARTLAN
110*	Let Freedom Ring...SCHRAMA
113	I Walk Alone Beside the Sea...CROKER-SIMPSON
134	Music When Soft Voices Die...TAYLOR-SHELLEY
135	Cradle Song...JOKL-TENNISON
140	The Owl...JOKL-TENNISON
142	Lacrimosa (120)...SCHUBERT-Fullin
147	A Christmas Song...CROKER-SIMPSON
148	Twilight (120)...KING-Baker
157	Two Czech-Slovak Folk Songs...Schimmerling
159	African Water (Old Scotch Song) (20)...Strickling
160	Oh, My Beloved (Cora Bell) (20)...MOZART-Fullin
166	The Irishman's Life (120)...COWELL
177	April...LUBIN
180	O Promise Me...DeKoven-Cow
182	Abilene Daze (S.A.A.)...Sister M. Elaine
190	Where Willows Bend (20)...Elliott

T.T.B.B.

108	The Mountain Girl (Boys' Chorus) (20)...Strickling
111	The Lilac Tree (Perispych)...GARTLAN
113	Elegy (Solo) (25c)...SCHIMMERLING-UTENMEYER
139	Hymn of the Savat Union (100)...ALEXANDROV-UTENMEYER
140	My Mother (Chorus) (120)...COWELL
153	Hallelujah (A patriotic novelty)...WINKOPF
154	Dark Wings in the Night...WALTON
157	Old Joe Clark...Klingmeyer
183	Old Rede, Rede...SULLIVAN-Strickling
184	Old Rede, Rede...SULLIVAN-Strickling
185	Palm of the Harvest (20)...GESSLER
186	Palm of the Harvest (20)...GESSLER
187	Let The Nations (African Water) (20)...WALTON
188	Let The Nations (African Water) (20)...WALTON
189	Let The Nations (African Water) (20)...WALTON
190	Let The Nations (African Water) (20)...WALTON
191	Let The Nations (African Water) (20)...WALTON
192	Let The Nations (African Water) (20)...WALTON
193	Let The Nations (African Water) (20)...WALTON
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The Violinist Who Thrilled Your Great-Grandmother

(Continued from Page 140)

America. One titillated the frontiersmen by working these sound effects into his improvisations. It wasn't art, but the raw-boned folks of the hinterland were enthralled by it. In these early days the theater was the only place where a violinist could expect to make a living. Because they carried a cash box for their concert receipts, and his manager night, a would-be robber set upon him with a bowie knife, intent upon robbing him and making off with the cash. Ole pinned the bad man on the floor. Afterward with the knife and brand frequently demanded their dog-like devotion. On another occasion, Ole Bull became friendly with a party of hard-drinking

westerners on a Mississippi River steamer. To his surprise, one burly fellow challenged him to a fight, "Till fight the strongest man in your party," said Ole quietly. "I don't want to fight, but you leave me no choice." When the fellow was named and came forward, Ole with a single blow of his ham-like hand knocked the bruiser to the floor. The rest of the pack backed away. When the tough guy regained his senses, he swore "friendly" friendship for "the fiddle-player I've ever met!" and followed Ole from town to town, pumping anyone he met to criticize the violinist or his playing.

When Ole gave his first concert in San Francisco, the laughs of that robust city came to a jerky but remained to give him the biggest ovation of his career. Barely a year later, Ole Bull was in the city. He left San Francisco the citizens bestowed on Ole a wreath of gold set with thirty-six pearls. In the center glittered the coat of arms of California, and the initials "O.B." set with fifty-six diamonds. Ole had his advance agent exhibit the San Francisco gift in the show windows of jewelry stores in all cities where he was scheduled to play.

Esteemed by Renowned Musicians

The fiddler had a singular talent for getting colleagues to sing his praises. Chopin, and Mendelssohn proclaimed his talent to the world. "I know his music," said the great Frédéric Chopin, "and I know his heart." William Dean Howells, and Theodore Henry Wadsworth Longfellow and Josquin Miller wrote glowing verses about Ole's personality and his music. Then, it is said, he bowed him as the model for Peer Gynt.

Thirty-one United States senators once wrote Ole a letter begging him to give a concert in Washington. John Quincy Adams, inventor of the "Monitor" of Civil War fame, designed a piano to meet Ole's exacting requirements after the violinist had sunk \$15,000 into other experimental models.

Even late in life, Ole was ever ready for a good stunt. King Oscar of Sweden half-jokingly said: "Mr. Bull, you should play the Saterboen from the top of the Pyramid of Cheops." The aging fiddler headed for Egypt, rounded up dragomans, and minutely climbed to the top of Cheops' tomb where he played his fiddle away with insouciant abandon. Crowds of natives listened. Even now, such shenanigans are worthy of a high-priced Broadway or Hollywood press agent. That thing occurred to Ole on the spur of the moment.

Endless Generosity

Generous in his appreciation of other artists, Ole Bull discovered the great Adelina Patti when she was eight years old and went to town with the prodigy. A real enfant terrible, she was a trial for the big fellow. Yet he consistently pushed her to the front.

Ole was so meekness in him. He gave countless free concerts and never accepted the feeblest invitation to play at a dinner party or a ball. Once, merely because he was asked, Ole gave a performance at a restaurant. He was a bit dumb and blind later. He wondered why he had played when nobody could see or hear him.

Despite his imposing appearance and endless vitality, there was a streak of hypochondria in him. He morbidly watched his health, dodged sunlight, and

(Continued on Page 173)

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

Q Made by Rugieri
R. M. D. Virginia—A genuine Francesco Rugieri violin is a valuable instrument, and deserves the best attention. As you plan to use it in the near future, I would suggest that you take it to the Rudolph Wurlitzer Co., 125 West 42nd Street, New York City. I am a member of the firm in New York in 1928. I am sure that the firm will be able to give you the best advice and the best price for your violin.

A Maker named Pietro Gormini
P. P. Illinois—I have not been able to get any information whatever regarding a maker named Pietro Gormini. The experts I have consulted are of the opinion that it is a violin spoken to be a common practice; nowadays, of giving them a somewhat higher value. This is because of the violin bearing this name, however, most makers and dealers are more ethical. The value of a violin bearing this name would have to be determined by the individual merits of the instrument, since it could have no standard market value.

A Appraising a Stradivarius
Mrs. J. W. M. California—It would be impossible to give a written description of a genuine Stradivarius that would enable a layman to distinguish it from a fairly good copy. It takes years of experience to be able to see the subtle differences in workmanship, the varnish, and so on, which to the expert eye produce the value of the instrument. Hundreds of violins have been written about Stradivarius and the other great and near-great players in value from ten dollars to \$20,000. If you wish to find out who made your violin and what it is worth, you must send it to a reputable dealer for appraisal. I think I would suggest that you take or send it to the late Mrs. Brown, 1025 Wilshire Blvd., Los Angeles.

Who is Carlo Mielzi?
Dr. H. W. G. Connecticut—The name Carlo Mielzi, I understand, well known in the violin trade. It is a fictitious name used by a New York jobber in the violin he imported from Germany and Czechoslovakia. These violins were made in different grades; so, without seeing yours, it would be impossible to say how much it is worth. Instruments of this type do possess, occasionally, an unusually good quality of tone.

Regarding August Plat
C. W. H. Louisiana—There seems to be no information available regarding a New York maker named August Plat. There is a well-known maker named August Plat, but he informs me that he has no relative named August and knows of no maker named August. I am sorry not to be able to help you.

Book on Violin Makers
E. J. C. Alabama—I think the best book to read on the subject of violin makers is "The Violin Makers" by John H. Fairfield. It may be obtained from The Ralph Van Dine, 120 West 42nd Street, New York City. It contains a great deal of very interesting information.

The Schweitzer Violins
H. B. Oregon—A genuine J. B. Schweitzer violin in good condition would be worth today somewhere between five and seven hundred dollars. There have been a number of instruments to be found bearing his label which are nothing more than cheap German factory products of very poor value. If you can refer to "The Krumpholtz Violin" you will find an article entitled "The Schweitzer Violin." It is a reference to Schweitzer and the unscrupulous manner in which his name has been used.

Adult Study: Violin Making
Dr. N. D. Indiana—I am very glad that my reply to your previous letter encouraged you to study and that you are now having so good a time of it on your violin study. Though you should think you have lost your mental agility merely because you learn so slowly now than when you were a child. I don't

know. You may learn more slowly, but I am certain you learn more thoroughly. Don't be pessimistic. Two things are very necessary to success in the violin study: (1) Optimism. Regarding the vibrato, see if you can get hold of The Krumpholtz for July 1947. In that issue I had an article on the subject which I am sure would be helpful to you. (2) There is a "deep dark trade secret" about the ability to distinguish one maker from another. It is merely a question of experience, of handling and observing the work of many makers. It cannot be learned from books. I know of no teacher but his field than a "Violin dealing. It was and is" by Heron-Allen. You were lucky to get a copy, for it has been out of print for a number of years. Incidentally, my name is "Berkley," not "Brimley!"

Value of Friedrich Glass Violins
B. A. T. South Dakota—Violins made by Friedrich August Glass, who worked in Klingenthal, Germany, between 1840 and 1850. The label means only that he endeavored to copy a violin made by Stradivarius in 1656. Which is very interesting, because Stradivarius was not born until 1644! The violins of P. A. Glass are worth from fifty dollars to one hundred and fifty dollars at most.

A Genuine Stradivarius?
G. A. S. British Columbia—A written description of a violin, particularly one written by a layman, offers no means of determining which to base an opinion regarding the origin or value of the instrument. If you wish to send me of your violin could apply to thousands of others, instruments ranging in value from ten dollars to \$20,000. If you wish to find out who made your violin and what it is worth, you must send it to a reputable dealer for appraisal. I think I would suggest that you take or send it to the late Mrs. Brown, 1025 Wilshire Blvd., Los Angeles.

A Different Stradivarius
E. D. New York—I have never heard of a maker named Francis Stradivarius. The great Antonio has a son named Francis, but he would surely have put the French form of his name on his labels. Moreover, only two violins are known definitely to be the work of Francesco Stradivarius. Without examining them, it is very difficult to say whether your violin or how much it is worth.

Another Fictitious Label
L. F. C. Louisiana—You are quite right. In connection you quote—Antonio Stradivarius Cremonensis annum 1748—does have reference to a famous violin maker. It is in the wording used on the labels of the greatest maker of them all. But don't get into the habit of making assumptions. It is found inside many thousands of violins do which Stradivarius made nothing at all, and which Stradivarius are quite good instruments, but the vast majority of them are very inferior factory products of the violin.

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depends upon knowing ALL CHORDS, 9th, 11th, 13th, altered, etc. in all keys. Essential for composers, arrangers, ideal for teachers.
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"MUSIC STUDY EXALTS LIFE"

THE ETUDE

MARCH, 1947

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Music for Lenten and Easter Services

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Risen Today
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Within the noted range of the voice, this cantata is a masterpiece of dramatic and musical composition. The time of performance is about 15 minutes.

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Devoted to the resurrection of Christ, and the joyous announcement of His return, this cantata is a masterpiece of dramatic and musical composition. The time of performance is about 15 minutes.

THE TRIUMPH OF THE CRUCIFIED

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By Louise E. Stiles
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Devoted to the resurrection of Christ, and the joyous announcement of His return, this cantata is a masterpiece of dramatic and musical composition. The time of performance is about 15 minutes.

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The World of Music

"Music News from Everywhere"

A SYMPOSIUM ON MUSIC CRITICISM will be held at Harvard University, May 1, 2, and 3, in which a number of leading critics and figures in the music world will participate. Archibald T. Davidson, professor of music at Harvard, will preside, and Roger Sessions, professor of music at the University of California, will speak. Virgil Thomson will discuss "The Art of Judging Music." Olin Downes will be chairman of the meeting on the third day. New compositions will be performed by Bobbi Slav Marston, Walter Pinner, Arnold Schoenberg, Aaron Copland, Paul Hindemith, F. Francisco Malipiero, Carlos Chavez, and William Schuman. Attendance at the symposium will be by invitation.

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phony. He has composed much for smaller ensembles and was the first American-born composer to win the Elizabeth Sprague Coolidge prize for chamber music.

JACQUES DE MENASSE's piano concerto, written in 1839 on commission from the Philharmonic Orchestra of Rotterdam, had its first hearing in the United States on January 6, when it was played by the National Orchestra Association, with Jacques Abram as soloist and Leon Barzin conducting.

THE WALTER W. NAUMBURG Musical Foundation has ruled that all applicants for the auditions in March will be required to have a piece by an American composer ready for performance. This will be the twenty-third annual audition of the foundation.

DOUGLAS MOORE's Symphony No. 2, which was played for the first time last May by the Paris Broadcasting Orchestra under Robert Lawrence, received its American premiere on January 18 by the Los Angeles Philharmonic Orchestra, conducted by Alfred Wallenstein.

THE NEW ENGLAND OPERA THEATRE, in Boston, scored another triumph in its young career when it presented a double bill on January 10 and 11 consisting of Puccini's "The Ciolek" and Gian-Carlo Menotti's "The Old Maid and the Thief," the latter receiving its first performance in Boston. Detailed and intelligent acting are noteworthy characteristics of this company, directed and trained by Boris Godwin, who conducted the opera last night. Felix Wolfes, the associate conductor, directed the second performance. Principal roles were sung by Evelyn Melandini, Phyllis Curtin, Robert Glee Norman Foster, Paul Frank, Margaret Goldovsky, and Eunice Alberts.

TITO SCHIPA, noted tenor who has not been heard in the United States for a number of years, appeared as soloist with the Detroit Symphony Orchestra conducted by Karl Krueger, on January 23 and 24, and with the Philadelphia La Scala Opera Company on February 5, in a performance of "Lucia di Lammermoor."

THE SIXTH and final regional competition held by the Rachmaninoff Fund in Cleveland, January 11, failed to produce a pianist who could survive the rigid tests set by the fund. Honorable mention was conferred on Eunice Podis of Cleveland. Only two pianists have been selected to compete in the national finals, to be held in New York City in April. They are Gary Graffman and Ruth Geiger, winner and runner-up, respectively, in the Philadelphia regional auditions.

WALLINGFORD RIEGGER has been awarded a one thousand dollar commission from the Alice M. Dixon Fund of Columbia University to write a symphony. The work will be Mr. Riegger's first symphony.

PAUL HINDEMITH's "Sinfonia Serena," written in a thousand dollar commission of the Dallas Symphony Orchestra, Inc.,

received its world premiere February 1 by the Dallas Symphony Orchestra, conducted by Antal Dorati, on the NBC "Parade of the Masters" broadcast. On February 2 it was played at the regular subscription concert of the orchestra.

THE PITTSBURGH SYMPHONY ORCHESTRA, under the direction of Fritz Reiner, celebrated its twentieth anniversary in January, a feature of which was a 7,000-mile tour, during which it gave thirty-eight concerts, including six in Mexico City. The orchestra traveled in a special train consisting of four sleeping cars, a recreation coach, a diner, and baggage cars.

THE CONNECTICUT SYMPHONY ORCHESTRA, one of the newest ensembles in the orchestral field, gave its first concert in Bridgeport on February 13. Daniel Saldenberg conducted.

MAURICE FINEBERG, cellist, was the soloist when Sir Arnold Bax's new "cello concerto" was played on February 26 in London, with the BBC Orchestra under Sir Adrian Boult. In addition to playing a heavy concert schedule throughout England, Mr. Eisenberg held a series of Master Classes in London, beginning late in January.

CHAUNCEY D. BOND, President of the National Piano Manufacturers Association, reports that 100,000 pianos were made in the United States in 1946 and predicts that the number will rise to 100,000 in 1947.

HON. THOMAS E. DEWEY, Governor of the State of New York, was elected to National Honorary Membership in Phi Alpha Sinfonia Fraternity of America, at the National Convention held in December at Ann Arbor, Michigan. Mr. Dewey was National Historian of the organization from 1922 to 1924.

THE MAGAZINE, Review of Recorded Music, will make annual awards for the best recordings of the year. A board of judges comprised of outstanding music critics of the country will make the selections.

PABLO CASALS, distinguished Spanish "cellist," was honored in London on the occasion of his seventieth birthday on December 23, when an orchestra composed of the most noted British cellists, under John Barbirolli, broadcast his "Sardana," a work for massed cellos, which Casals originally wrote for the London Violoncello School in 1927. The French Government also recently honored Dr. Casals by conferring upon him the rank of Grand Officier de la Legion d'Honneur.

THE MUSICIANS' GUILD, a new group in New York City, presented their first program in January, in which several unusual works were programmed. Perhaps the outstanding number of the evening's music making was the Sextet for two violins, two violas, and two cellos by Bohuslav Martinu, contemporary composer. The French Quartet, consisting of William Kroll, Louis Geraud, Nathan Gordon, and Avon Twardowski, was assisted in this work by Carlton Cooley, violinist, and Frank Miller, cellist. Others participating in the program were Joseph Fuchs, violinist, and his sister, Lillian Fuchs, violinist, Frank Sheridan, pianist, and Leonard Rose, cellist.

GRACE MOORE, internationally famed soprano, star of opera, screen, and radio, was killed on January 26 in Copenhagen, Denmark, when an airplane crashed and burned just a few minutes after taking off for Stockholm. Miss Moore had given a concert in Copenhagen and was scheduled to sing in Stockholm on January 27. The famous singer was born in Joliet, Tennessee, December 3, 1902. She made her debut with the Metropolitan Opera Company in 1928, in "La Boheme." Her most important roles were Mimì, Tosca, Manon, and Louise. She began her career in musical comedy and sang in a number of show hits of the day, including the "Music Box Review." Her most famous film role was in "One Night of Love."

ALBERT C. CAMPBELL, an original member of the Peerless Quartet, famous in the early days of recording, died at his home in New York, on January 25, at the age of seventy-four. He was one of the first singers to make records when the photograph was being developed by Thomas Edison.

HARVEY TAYLOR ENDERS, composer and arranger, and for the past three years president of the Mendelssohn Glee Club of New York, died January 12 in New York City. His age was fifty-four.

ARCHIBALD SESSIONS, former organist at the University of Southern California who, during his career had toured in concert with Madame Melba, died in Los Angeles December 8, 1946.

MAY CARETSON EVANS, founder and for thirty-five years superintendent of the Preparatory Department of the Peabody Conservatory of Music in Baltimore, died in that city on January 12 at the age of eighty-one. When she retired in 1930 she had built the conservatory masonry from three hundred students to a peak of 2,348.

EUGENE F. MARKS, composer, organist, teacher, who at one time was director of a conservatory in New York, died in Augusta, Georgia, on January 9, at the age of eighty.

ADA LILLIAN GORDON, prominent Detroit music teacher and leader in musical club circles, died in that city on January 16. Miss Gordon was active in Pro Musica, the Women's City Club, and Sigma Alpha Lila Musical Society.

Competitions

THE THIRD INTERNATIONAL Competition of Music Performers in Geneva, Switzerland, will be held from September 22 to October 5. Young artists between the ages of fifteen and thirty may enter. (Continued on Page 180)

The Choir Invisible

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A Monthly Bulletin of Interest to all Music Lovers

March, 1947

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Business on The Side

(Continued from Page 143)

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Trombones
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Drums
Tympani and so forth

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The World of Music

(Continued from Page 175)

plete in these classifications: singing, piano, violin, clarinet, and trumpet. All details may be secured from the Secretariat of the International Competition for Musical Performers, Conservatory of Music, Geneva, Switzerland.

THE FIFTH ANNUAL CONTEST for young composers, sponsored by the Student Division of the National Association of Music Clubs has been announced by Marion Bauer, chairman. The awards are for works in two different classifications, choral and small orchestra. The two prizes in the choral contest are for fifty and twenty-five dollars, while the instrumental awards are one hundred dollars and fifty dollars. The contest closes April 1, 1947, and full details may be secured from the chairman, 115 West 73rd Street, New York 28, N. Y.

A FIRST PRIZE of one thousand dollars, and a second prize of five hundred dollars, are the awards in a composition contest announced by the Jewish Music Council Awards Committee, sponsored by the National Jewish Welfare Board to encourage composers "to write music which reflects the spirit and tradition of the Jewish people." The closing date is September 1, 1947. The contest is open to all composers, without restrictions, and full details may be secured by writing to the Jewish Music Council Awards Committee, care of the National Jewish Welfare Board, 145 East 32nd Street, New York 16, N. Y.

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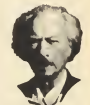
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Announcing

A New Electronic Organ with Tone of Traditional Organ Character

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After 16 years of research and development, the Baldwin Electronic Organ, in which tone of traditional organ character is both generated and amplified electrically, is available for delivery.

The tone-colors produced by the Baldwin Electronic Organ are electrical analogies of the true tone characteristics of Diapasons, Flutes, Strings, and Reeds. The harmonic structure of the initially generated tone contains *all the audible natural harmonics* or partials as well as the fundamental tone. In order to achieve the desired tone-colors, the undesirable harmonics are subtracted from the "rich" tone by means of

Tone Filters. The resultant tone is amplified and projected as a musically authentic sound wave.

The action of both manuals and pedals is so designed that the attack and decay of tone is graduated, producing a tone of true organ character.

The exquisite walnut console is a classical example of simple, dignified design.

Specifications for the Organ Console are in accordance with A. G. O. standards. The 32-note Pedal-board is concave and radial.

Specifications

SWELL

Violin Diapason	8'
Stopped Diapason	8'
Aeoline	8'
Trompette	8'
Clarinete	8'
French Horn	8'
Oboe	8'
Vox Humana	8'
Flute	4'

Salicet	4'
Dolce Cornet	

GREAT

Bourdon	16'
Open Diapason	8'
Melodia	8'
Dulciana	8'
Trumpet	8'
Octave	4'

Violina	4'
Clarin	4'
Swell to Great	8'

PEDAL

Open Diapason	16'
Bourdon	16'
Cello	8'
Flute	8'
8' Great to 8' Pedal	

Vibrato: Pitch-vibrato of two stages—Medium and Full. Echo Switch: Main—Echo—Full
Tone-color Variant: Graduated control to accent or subdue the higher frequencies

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